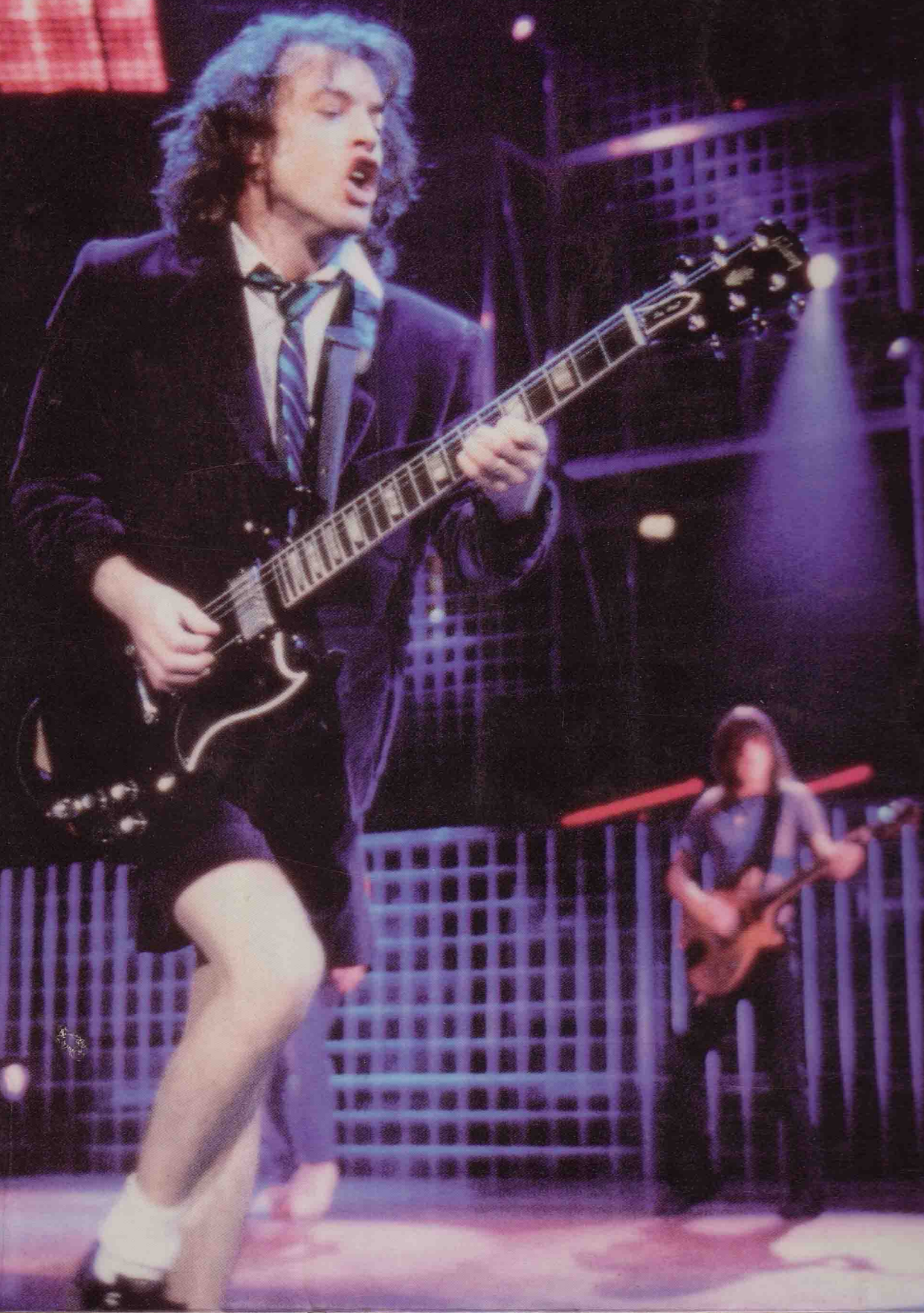


VISIT...

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AC/DC

ANTHOLOGY



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LEGEND OF MUSICAL SYMBOLS

Left hand fingering: Treble clef, notes 1, 3, 4, 5 with fingerings 1, 3, 4, 5. Bass clef, notes 3, 5, 6 with fingerings 3, 5, 6.

Hand vibrato: Treble clef, note 5 with a wavy line above it. Bass clef, note 5 with a wavy line above it.

Hammeron: Treble clef, notes 3 and 5 with a hammeron symbol (a dot on the 5) and a slur. Bass clef, notes 3 and 5 with a hammeron symbol (a dot on the 5) and a slur.

Pulloff: Treble clef, notes 5 and 3 with a slur. Bass clef, notes 5 and 3 with a slur.

Left hand fingering

Hand vibrato

Hammeron

Pulloff

Palm mute: Treble clef, notes 5 and 3 with a palm mute symbol (a dashed line with a vertical bar). Bass clef, notes 5 and 3 with a palm mute symbol (a dashed line with a vertical bar).

Bend: Treble clef, notes 3 and 5 with a bend symbol (a 'B' and a slur). Bass clef, notes 3 and 5 with a bend symbol (a 'B' and a slur).

Quick bend: Treble clef, notes 3 and 5 with a quick bend symbol (a 'B' and a slur). Bass clef, notes 3 and 5 with a quick bend symbol (a 'B' and a slur).

Pre-bend: Treble clef, notes 3 and 5 with a pre-bend symbol (a 'B' and a slur). Bass clef, notes 3 and 5 with a pre-bend symbol (a 'B' and a slur).

Release bend: Treble clef, notes 3 and 5 with a release bend symbol (a 'R' and a slur). Bass clef, notes 3 and 5 with a release bend symbol (a 'R' and a slur).

Unison bend: Treble clef, notes 3 and 5 with a unison bend symbol (a 'U.B.' and a slur). Bass clef, notes 3 and 5 with a unison bend symbol (a 'U.B.' and a slur).

Palm mute

Bend

Quick bend

Pre-bend

Release bend

Unison bend

Tremolo picking: Treble clef, notes 5 and 3 with a tremolo picking symbol (a vertical line with a wavy line). Bass clef, notes 5 and 3 with a tremolo picking symbol (a vertical line with a wavy line).

Trill: Treble clef, notes 3 and 5 with a trill symbol (a 'tr' and a slur). Bass clef, notes 3 and 5 with a trill symbol (a 'tr' and a slur).

Picked slide: Treble clef, notes 3 and 5 with a picked slide symbol (a 'P' and a slur). Bass clef, notes 3 and 5 with a picked slide symbol (a 'P' and a slur).

Legato slide: Treble clef, notes 3 and 5 with a legato slide symbol (a 'L' and a slur). Bass clef, notes 3 and 5 with a legato slide symbol (a 'L' and a slur).

Tremolo picking

Trill

Picked slide

Legato slide

Short slide up or down: Treble clef, notes 5 and 3 with a short slide symbol (a 'S' and a slur). Bass clef, notes 5 and 3 with a short slide symbol (a 'S' and a slur).

Pick slide: Treble clef, notes 5 and 3 with a pick slide symbol (a 'P' and a slur). Bass clef, notes 5 and 3 with a pick slide symbol (a 'P' and a slur).

Muffled strings: Treble clef, notes 5 and 3 with a muffled strings symbol (a 'M' and a slur). Bass clef, notes 5 and 3 with a muffled strings symbol (a 'M' and a slur).

Natural harmonic: Treble clef, notes 5 and 3 with a natural harmonic symbol (a 'N.H.' and a slur). Bass clef, notes 5 and 3 with a natural harmonic symbol (a 'N.H.' and a slur).

Short slide up or down

Pick slide

Muffled strings

Natural harmonic

Artificial harmonic: Treble clef, notes 5 and 3 with an artificial harmonic symbol (a diamond with '5' and '7'). Bass clef, notes 5 and 3 with an artificial harmonic symbol (a diamond with '5' and '7').

Pinch harmonic: Treble clef, notes 5 and 3 with a pinch harmonic symbol (a 'P.H.' and a slur). Bass clef, notes 5 and 3 with a pinch harmonic symbol (a 'P.H.' and a slur).

Right hand tap: Treble clef, notes 5 and 3 with a right hand tap symbol (a 'T' and a slur). Bass clef, notes 5 and 3 with a right hand tap symbol (a 'T' and a slur).

Ghost note (partially implied): Treble clef, notes 5 and 3 with a ghost note symbol (a 'G' and a slur). Bass clef, notes 5 and 3 with a ghost note symbol (a 'G' and a slur).

Artificial harmonic

Pinch harmonic

Right hand tap

Ghost note (partially implied)

BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

E D A

Rhythm figure 1

T	3	3	3
A	2	2	2
B	0	0	0

3 0 3 0 2 (4) 2 0

B R

end Rhythm figure 1

with Rhythm figure 1 (2 times)

1. Back in black— I hit the sack, I've been too long, I'm glad to be back, yes, I'm —
2. See additional lyrics

— let loose from the noose, — That's kept me hang-in' a - bout. — I keep

look - in' at the sky 'cause it's get - tin' me high. — For - get the hearse 'cause I'll nev - er die. I got

nine lives, cat's eyes, A - bus - in' ev-'ry one of them and run -nin' wild. 'Cause I'm

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back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

The image shows a musical score for a guitar. The top staff is a melody line in G major, with notes A, E, B, A, B, A, E, B, A, B, G, D, A, G, A. The lyrics are: "back, yes I'm back... Well I'm back, yes I'm". Below the melody is a guitar TAB for "Rhythm figure 2". The TAB is written on a six-line staff and consists of three measures. The first measure contains the fret numbers: 2, 2, 0, 2, 4, 2, 4, 2, 4. The second measure contains: 2, 2, 0, 2, 4, 2, 4, 2, 4. The third measure contains: 3, 3, 0, 3, 2, 2, 0, 2, 0. The TAB is written in a way that suggests a specific rhythm, likely a 12/8 or 6/8 time signature.

G D A G A E B A B A E B A B

back. Well I'm back, _____ back. _____ Well I'm

TAB
3 2 0 0 2 2 0 2 2 2 4 2 4 2 2 4 2 4 0 2 2 4 2 4

The image shows a musical score for the song "Back in Black" by AC/DC. It includes three staves: a vocal melody staff, a guitar staff, and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is written in treble clef with lyrics underneath. The guitar staff is in treble clef, and the bass staff is in bass clef, both showing fret numbers. The score is divided into two main sections, 1. and 2., with a "To Coda" instruction and a "Coda" symbol. The lyrics are "back in black, yes, I'm back in black. back in black." The guitar and bass parts feature complex rhythmic patterns, including triplets and sixteenth notes. The bass staff is labeled "TAB" on the left.

1. 2.

To Coda

G D D

back in black, yes, I'm back in black. back in black.

end Rhythm figure 2

TAB

E D/E A/E E 3

T
A
B

0 7 5 5 | 4 4 2 0 2 2 2

Rhythm figure 3

T
A
B

9 7 7 7 | 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9

D/E A/E A E A

T
A
B

0 7 5 5 | 4 4 7 7 7 7 7 7 7 7 7 7 7 7 7 7

end Rhythm figure 3

T
A
B

9 7 7 7 | 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9

E D/E A/E E

with Rhythm figure 3 (3 times)

B B

T
A
B

7(9) 5 8 7(9) 9 | 9 8 10 11 10 8 10 8 9 7 9 12 14 12 12

D/E A/E A E A

B B B R B B

14 (16) 15 14 (16) 15 14 (16) 14 12 14 12 14 14 14 12 14 14 (16) 15 14 (16)

E D/E A/E E

3 3 3 hold bend

B B B B B B R B

12 12 12 15 (17) 15 (17) 15 (17) 15 (17) 12 15 12 12 14 12 14 (16) 15 15 (16) 15 (16) 14 12 14 12 (14) 14 12 13 14

D/E A/E A E A

B B R B

12 14 14 12 14 (16) 15 14 (16) 14 12 14 14 15 (17) 12 15 12 12 14 14

E D/E A/E E

B B

0 0 3 5 4 5 3 3 0 2 0 2 2 14 (16) 12 15 (17) 0

E D/E A/C# E A E A

D.S. al Coda

Well I'm

B R B

0 5 3 3 5 5 0 2 3 0 0 0 2 14 (15) 14 (15) 14 12 14 (15) 14 12 14 (15)

Coda

D E

back in — black. —

T
A
B

0 5 4 2 4 3 2 5 2 6 2 7

T
A
B

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

A E

T
A
B

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

A E B A B A E B A B

Well I'm back back

with Rhythm figure 2

T
A
B

0 5 4 2 4 3 2 5 2 6 2 7

G D A G A G D A G A E B A B A E B A B

back, _____ back, _____ back, _____ back, _____ Well I'm

G D A5

back in black, _ Yes, I'm back in _ black. _ I wan-na say _ it!

B B R

13 (15) 12 (13) 12 10 (12)

Ad lib solo on repeats

with Rhythm figure 3

5 3 3 5 3 2 2 3 0 0 0 2 12 12 14

play 3 times and fade out

5 3 3 5 3 2 2 3 2 0 0 2 B 15 (17) 12 B 12 15 (17)

Additional Lyrics

2. Back in the back of a Cadillac
 Number one with a bullet, I'm a power pack.
 Yes, I'm in a bang with the gang,
 They gotta catch me if they want me to hang.
 'Cause I'm back on the track, and I'm beatin' the flack
 Nobody's gonna get me on another rap.
 So, look at me now, I'm just makin' my play
 Don't try to push your luck, just get outta my way.

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

YOUNG/YOUNG/JOHNSON

guitar 2

B

Bm

B5

Bsus4

8va-----

Rhythm figure 1

end Rhythm figure 1

guitar 1

B5

G5

D/F#

E

with Rhythm figure 1 (4 times)

T 4 4 2

A 4 4 2

B 2 0 0

B5

G5

D/F#

E

T 4 4 2

A 4 4 2

B 2 0 0

B5

B5/A

G5

D/F#

E5

T 4 4 2

A 4 4 2

B 2 0 0

B5

B5/A

G5

D/F#

E

T 4 4 2

A 4 4 2

B 2 0 0

Chord progression: Bsus4, B5, B5/A, G5

Vocal line: Oh! Yeah, — yeah, —

guitar 1

T A B

guitar 2 8va—

Rhythm figure 2

T 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 3

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 3

B 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 4 4 0 3

Chord progression: D/F#, E, B5, B5/A, G5

Vocal line: Yeah, — ooh, —

end Rhythm figure 2 Rhythm figure 3

T 3 2 1 0 0 0 0 0 4 4 3

A 2 1 0 0 0 0 0 0 4 4 0

B 0 2 2 2 0 2 2 2 4 4 0 3

Chord progression: D/F#, E, B5, B5/A, G5

Vocal line: Ooh, oh. — We're on — to - night, —

end Rhythm figure 3 with Rhythm figure 2 (2 times)

T 3 7 7 7 0

A 2 7 7 7 0

B 0 2 9 0

D/F# E B5 B5/A G5

To the gui - tar bite. — Yeah, yeah, —

D/F# E B D/A A E

Oh! — Stand up and be coun - ted, For

Rhythm figure 4

T				4	3	3	3	2	2	1
A				4	2	2	2	2	2	2
B				4	4	4	4	2	2	2
				2	0	0	0	0	0	0

G5 E B D/A A E

what you are a - bout to re - ceive. — We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)

T	3	1		
A	3	2		
B	0	2		
	3	0		

G5 E B D/A

give you ev - 'ry - thing you need. — Hail, hail to the
rock at dawn on the

A E G5 E

good times, 'Cause rock has got the right of way. — We
front line, Like a bolt right out - ta the blue. — The

B D/A A E

ain't no leg - end, ain't no cause, — We're just liv - in'
sky's a - light with gui - tar bite, — Heads will roll and

Guitar solo

Chords: A, D/A, A, G, D, A, D/A, A

Tab: T 8 (10) B 8 (10) 5 8 5 8 7 5 7 5 7

Chords: G, D, A, D/A, A

Tab: T B R 7 (9) 7 5 7 B 5 5 8 5 7 (9) 5 5 8 5 7 (9) 5 5 8 5 7 (9) 5

Chords: G, D, A, D/A, A

Tab: T 5 8 5 B 5 5 8 5 7 5 7 (8) 7 (8) 7 10 8 (9) 8 10 10 12 B

Chords: G, D, A, D/A, A

Tab: T R (13) 12 10 B (13) 12 (13) B 12 12 (14) 12 12 (14) 13 (15) B B

hold bend-----

Chords: G, D, A, D/A, A

Tab: T B R (17) 13 13 (15) 13 10 B (15) 13 (15) B (15) 13 15 13 15 13 15

G D A D/A A G D

8va-

T 10 12 (13) 12 10 11 10 10 12 (14) 12 (13) 8 8 9 7 5 7

A

B

A D/A A G D B D/A

We're just a bat - ter - y for hire with a

8va-

with Rhythm figure 4 (2 times)

T 20 (22) 20 (22) 20 (22)

A 5 7 7 7

B

A E G5 E B D/A

gui - tar fire, — Read - y and aimed at you. Pick up your balls — and

T

A

B

A E G5 E

load up your can-non, For a twen - ty - one gun sa - lute. — For

T

A

B

B5 G5 D

those a - bout — to rock, Fire! We sa - lute —

T

A

B

U.B. U.B. U.B.

T 10 (12) 10 (12) 9 (11)

A

B

A

B5

you. Oh, for those a - bout to rock,

U.B.

T 5
A 7 (9)
B

4
4
2

G5 D A B5

We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.

T 8 8 7 5
A 10 (12) 10 (12) 9 (11) 7 (9)
B

4
4
2

G5 D A B5

We sa - lute you. Ow!

8va-----

U.B. U.B. U.B. U.B.

T 10 10 14 12
A 13 (15) 13 (15) 17 (19) 15 (17)
B

4
4
2

G5 D

Fire! We sa -

8va-----

U.B. U.B. U.B. U.B. U.B.

T 10 10 10 10 10
A 13 (15) 13 (15) 13 (15) 13 (15) 13 (15)
B

A B5

- lute _____ you. _____

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

9 9 9 9 9 7 7

12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) (12) (12) (12)

T A B

G5 D A

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

7 7 7 8 8 7 5

10 (12) (12) (12) 10 (12) 10 (12) 9 (11) 7 (9) 7 (9)

T A B

B5 G5 D

We sa - lute _____ you. Come on, _____

8va-----

U.B. U.B. U.B.

7 7 10

10 (12) 10 (12) 10 (15)

T A B

A B5

Oh! For those a - bout_ to rock,

8va-

U.B. 12 16 (17)

hold bend B B

G5 D A B5

We sa - lute_ you. For those a - bout_ to rock,

hold bend B B

G5 D A

We sa - lute_ you. For

hold bend hold bend ---

B B B B B B B

2. A B5

— you. Shoot! Shoot!

3

B B B B B B B

[illegible]

G5 D A B5

8va-----

hold bend-----

T 17 15 12 15 (17) 14 12 12 14 12 B 17 (19) (19) (19) (19) (19) (19) (19) R 17 17 15
 A 16 14 15 15 15 17 (19) (19) (19) (19) (19) (19) (19) (19) 17 17 15
 B

The musical score is divided into three systems. The first system shows the vocal melody in G major, with lyrics "We sa - lute you." and "We sa - lute". The second system features an 8va line with a triplet of eighth notes. The third system shows the guitar accompaniment with chords B, A, and B, and fret numbers 17 and 19.

you. We sa - lute you.

8va-

3

T
A
B

17 22 (24) 22 19 22 (24) 22 (24) 15 17 (19) 14 16 (18) 10 12 (14)

A G5 D A B B U.B. U.B. U.B.

[illegible]

GIRLS GOT RHYTHM

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

guitar 1

D5 C5 A5 D5 C5 A5

Rhythm figure 1 end Rhythm figure 1

guitar 2

Rhythm figure 1a end Rhythm figure 1a

D5 C5 A5 D5 C5 A5

1. I've been a -

Rhythm figure 2 end Rhythm figure 2 Rhythm figure 3 end Rhythm figure 3

Rhythm figure 2a end Rhythm figure 2a Rhythm figure 3a end Rhythm figure 3a

with Rhythm figures 1 and 1a (8 times)

round the world, I've seen a mil-lion girls.—

2. See additional lyrics

Ain't a - one of them got, — what my

la - dy she's got. — She's steal - ing the spot - light, —

knocks me off my — feet. — She's e - nough to start a land - slide,

just a - walk - in' down the street. Wear - in'

dress - es so tight — and look - in' dy - na - mite, — a - bout to

Rhythm figure 4

end Rhythm figure 4 with Rhythm figure 4 (2 times)

B

T	3	3	3	3				
A	2	2	2	2	2	2	5 (6)	
B	0	0	0	0	2	4	4	5 (6) 7

Rhythm figure 4a

end Rhythm figure 4a with Rhythm figure 4a (2 times)

B

T	3	3	3	3				
A	2	2	0	0				
B	0	0			0	2	3 (4)	0 0

blow me out... No doubt a - bout it, can't live with-out it. The

Rhythm figure 5 end Rhythm figure 5

T
A
B

4 4 4 4 4 2 2 2 2 0

2 2 2 2 2 0 0 0 0 0

Rhythm figure 5a end Rhythm figure 5a

T
A
B

4 4 4 0

4 4 4 0

4 4 4 1

2 2 2 0

with Rhythm figures 2 and 2a

girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm.

girl's got a - rhy - thm. She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The

girl's got a - rhy - thm. Ow!

Ow!

1. D5 C5 A5 D5 C5 A5

She's like a

with Rhythm figures 2 and 2a with Rhythm figures 3 and 3a

T
A
B

7 (9) 5 5 7 (9) 5 5 7 (9) 7 5

7 (9) 5 5 7 (9) 5

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part in standard notation, with a treble clef and a key signature of one sharp (F#). The guitar part consists of a series of chords: D5, C5, A5, D5, and C5. The second system shows the bass part in standard notation, with a treble clef and a key signature of one sharp (F#). The bass part consists of a series of notes, with some notes marked "8va-" indicating an octave lower. The third system shows the guitar part in tablature (TAB) format, with a treble clef and a key signature of one sharp (F#). The TAB part consists of a series of fret numbers (17, 19, 20) and chord names (U.B., B). The guitar part is written in a 6/8 time signature.

with Rhythm figures 4 and 4a (3 times)

A5 D5 C5

You know she moves like sin, and when she

8va-----

20 20 20 20 20 20 20
(21) (21) (21) (21) (21) (21) (21)

lets me__ in__

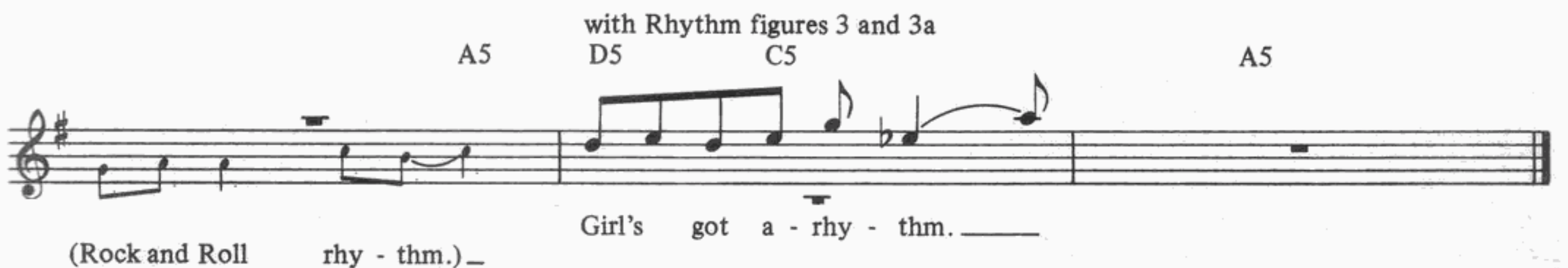
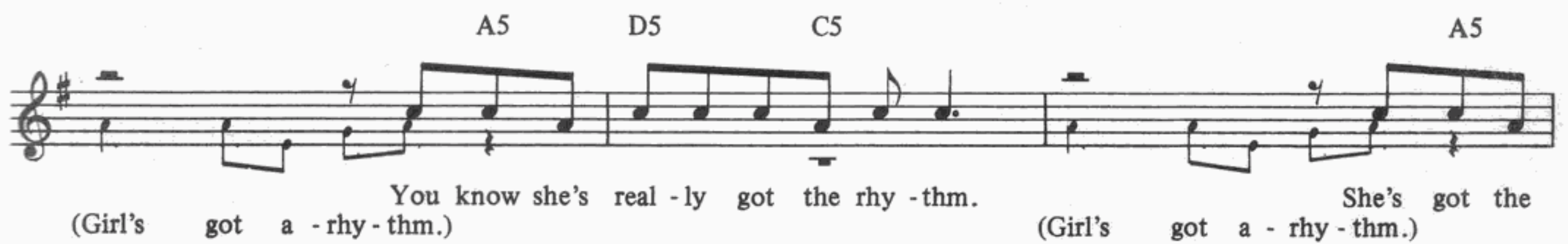
with Rhythm figures 5 and 5a
D5

C5

with Rhythm figures 2 and 2a
D5 C5



No doubt a - bout it, can't _ live _ with - out it. The girl's got a - rhy - thm.



Additional Lyrics

2. She's like a lethal brand, too much for any man.
 She gives me first degree, she really satisfies me.
 Loves me till I'm legless, achin' and sore.
 Enough to stop a freight train or start the third world war.
 You know I'm losin' sleep but I'm in too deep,
 Like a body needs blood.

HIGHWAY TO HELL

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

A D/F# G D/F# G

Rhythm figure 1

T	2	2	2	3	3	3	3	3
A	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0

(2) 2 3 2 2 3

D/F# G D/F# A

end Rhythm figure 1

T	3	3	3	2	2	2	2	2
A	2	2	0	2	2	2	2	2
B	0	0	0	0	2	2	2	2

2 2 3 2 0 0 0 0

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y, liv - in' free, Sea - son tick - et on a
No — stop signs, speed lim - it; No - bod - y's gon - na

D D/F# G D D/F# G

one way ride. — Ask - in' noth - in', leave me be.
slow me down. — Like a wheel, gon - na spin it.

D D/F# G D/F# A D D/F# G

Tak - in' ev - 'ry - thin' in my stride. — Don't need rea - son,
No - bod - y's gon - na mess me a - round. Hey, Sa - tan,

don't need rhyme. Ain't noth-in' I'd rath-er do.
 pay'n' my dues, play-in' in a rock-in' band.

D D/F# G D D/F# G D/F# A

D D/F# G D D/F# G D D/F# G D/F# E5

Go - in' down, par - ty time... My friends are gon - ria
 Hey, mom-ma, look at me... I'm on my way to the

be there too. I'm on the
 prom - ised land.

high - way to hell, on the

A D/A G D/F#

Rhythm figure 2 (lead guitar ad lib on D.S.) end Rhythm figure 2

T 2 2 2 2 2 2 3 2
 A 2 2 2 2 2 2 3 2
 B 0 0 0 0 0 0 3 2

with Rhythm figure 2 (2 times)

To Coda I
 To Coda II

high - way to hell, I'm on the high - way to hell, I'm on the

A D/A G D/F# A D/A G D/F#

high - way to hell.

A D/A^{1.}

T 2 2 2 2 2 2 2 2
 A 2 2 2 2 2 2 2 2
 B 0 0 0 0 0 0 0 0

2. Dsus/A D/A

Mm. Don't stop me!

T 2 3 3 2

A 2 2 2 2

B 0 0 0 0

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

T 2 3 3 2 3 3 3 2 2 B 5 B B

A 2 2 2 2 2 2 2 2 2 7 (9) 5 7 (9) 5 5 7 (9) 5

B 0 0 0 0 0 0 0 0 0

T 5 5 5 5 5 7 (8) 7 B 5 7 7 5 (6) 4 (5) 4 2 3 0

A 7 (9) 7 (9) 7 (8) 7 (8) 5 7 7 5 (6)

B

D.S. al Coda I

I'm on the

hold bend

T 2 4 (6) 5 (6) 4 2 0 5 4 (5) 2 0 5 4 (5) 4 14 18

A

B 0

Coda I

high - way to... D.S. al Coda II
D/A

A G

(12) (5)

T A B

Coda II

high - way to hell — And I'm go - in' down — all the way —

A D/A Free time

T A B

on the high - way to hell. —

A

tr 12 (15)

T A B

LET ME PUT MY LOVE INTO YOU

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

guitar 1
(Em)

Rhythm figure 1

A5 (Em)

guitar 2

A5 (Em)

end Rhythm figure 1

The musical score is written for two guitars. Guitar 1 begins with a solo in the Em chord, consisting of a series of eighth and sixteenth notes. This is followed by a 'Rhythm figure 1' which is a repeating eighth-note pattern. Guitar 2 enters later, playing a similar rhythm figure. The score includes chord changes to A5 and Em, and ends with a final rhythm figure. The tablature for each guitar is provided below the standard notation, showing fret numbers for each string.

A5

(Em)

Musical staff system 1: Treble and Bass clefs. Treble clef has a whole rest in the first three measures and a quarter note chord in the fourth measure. Bass clef has a whole rest in the first three measures and a quarter note chord in the fourth measure. The chord is labeled A5 and (Em).

Musical staff system 2: Treble clef. Rhythm figure 2: A sequence of eighth notes and quarter notes with slurs. end Rhythm figure 2: A sequence of eighth notes and quarter notes with slurs.

Rhythm figure 2

end Rhythm figure 2

Musical staff system 3: Treble and Bass clefs. Treble clef has a whole rest in the first measure, followed by eighth notes and quarter notes. Bass clef has a whole rest in the first measure, followed by eighth notes and quarter notes. The notes are labeled with numbers 5, 4, 5, 7, 5, 7, 4, 5, 2, 2, 5, 4, 5, 7, 5, 7.

Musical staff system 4: Treble clef. Rhythm figure 2a: A sequence of eighth notes and quarter notes with slurs. end Rhythm figure 2a: A sequence of eighth notes and quarter notes with slurs.

Rhythm figure 2a

end Rhythm figure 2a

Musical staff system 5: Treble and Bass clefs. Treble clef has a whole rest in the first measure, followed by eighth notes and quarter notes. Bass clef has a whole rest in the first measure, followed by eighth notes and quarter notes. The notes are labeled with numbers 5, 4, 5, 7, 5, 7, 4, 5, 2, 2, 5, 4, 5, 7, 5, 7.

Musical staff system 6: Treble and Bass clefs. Treble clef has a whole rest in the first measure, followed by eighth notes and quarter notes. Bass clef has a whole rest in the first measure, followed by eighth notes and quarter notes. The notes are labeled with numbers 5, 4, 5, 7, 5, 7, 4, 5, 2, 2, 5, 4, 5, 7, 5, 7.

with Rhythm figures 2 and 2a

Musical staff system 7: Treble and Bass clefs. Treble clef has a whole rest in the first measure, followed by eighth notes and quarter notes. Bass clef has a whole rest in the first measure, followed by eighth notes and quarter notes. The notes are labeled with numbers 5, 4, 5, 7, 5, 7, 4, 5, 2, 2, 5, 4, 5, 7, 5, 7.

A

(Em)

A5

Fly - in' on a free — flight, driv - in' all — night With my ma - chin - er - y, —

Rhythm figure 3
with Rhythm figure 1

T									
A							2		
B	5	4	5	5	4	5	4	2	
	7	5	7	7	5	7	5	0	
	0	0	0	0	0	0	0		

(Em)

The musical score is for the song "Cause I, I got the power an-y hour, in the key of E minor (Em). It features a vocal line and a guitar line. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar line is written in treble clef with a key signature of one sharp (F#). The guitar line includes a tablature section at the bottom of the page, which shows the fret numbers for the strings. The tablature is organized into three measures, each corresponding to a measure of the guitar line. The first measure of the tablature shows the notes 5, 4, 5 on the first string, 7, 5, 7 on the second string, and 0, 0, 0 on the third string. The second measure shows the notes 5, 4, 5 on the first string, 7, 5, 7 on the second string, and 0, 0, 0 on the third string. The third measure shows the notes 5, 4, 5 on the first string, 7, 5, 7 on the second string, and 0, 0, 0 on the third string.

'Cause I, I got the pow - er an - y hour, —

A5 (Em)

To show the man in me. I got rep - u - ta - tions,

end Rhythm figure 3 with Rhythm figure 2 with Rhythm figure 2 a (2 times)

T
A
B

4 2 5 4 5
5 2 7 5 7
0 0 0 0 0

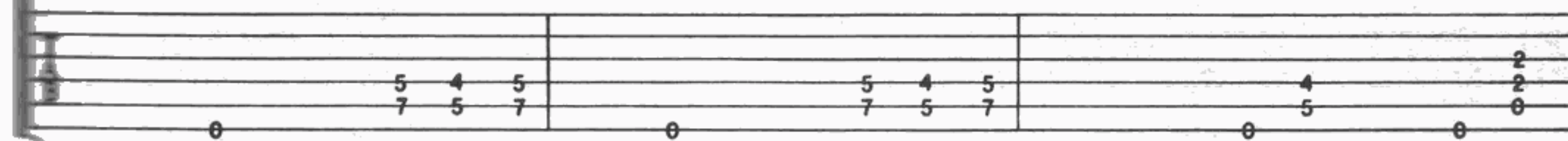
A5

(Em)



be guid - in', we'll be rid - in', Uh, give a what you got to me.

Rhythm figure 4



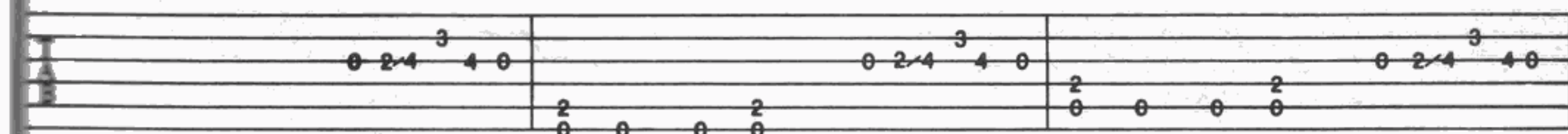
(Em)

A

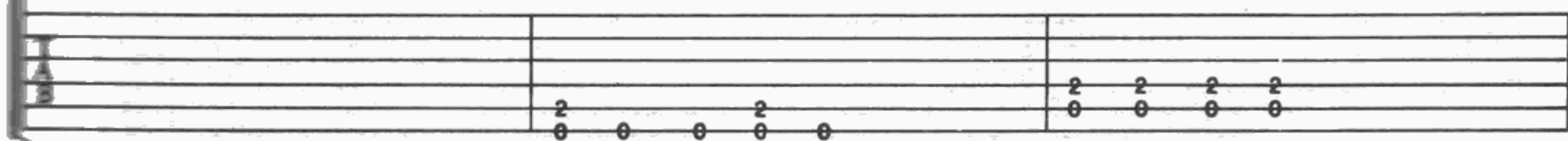
Don't you strug- gle,

Don't you fight, -

end Rhythm figure 4 Rhythm figure 5



Rhythm figure 5a



(Em) A5 (G) A5

Don't you wor - ry, 'Cause it's your turn to - night.

end Rhythm figure 5

end Rhythm figure 5a

D5/A A5 E5 D/A A5 E5

Let me put my love in - to you — babe, Let me put my love on the line.—

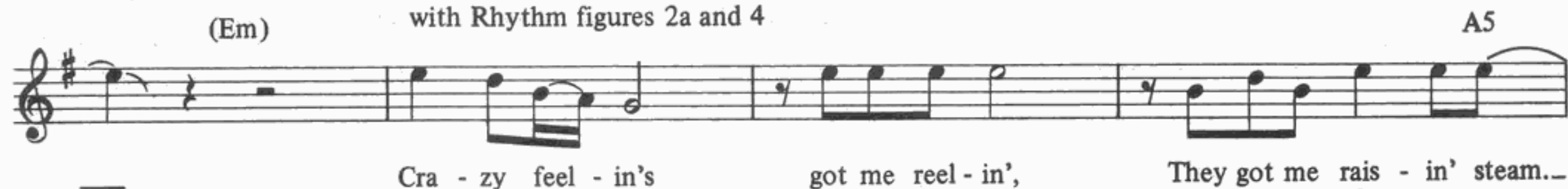
Rhythm figure 6

with Rhythm figures 2, 2a and 7



A5

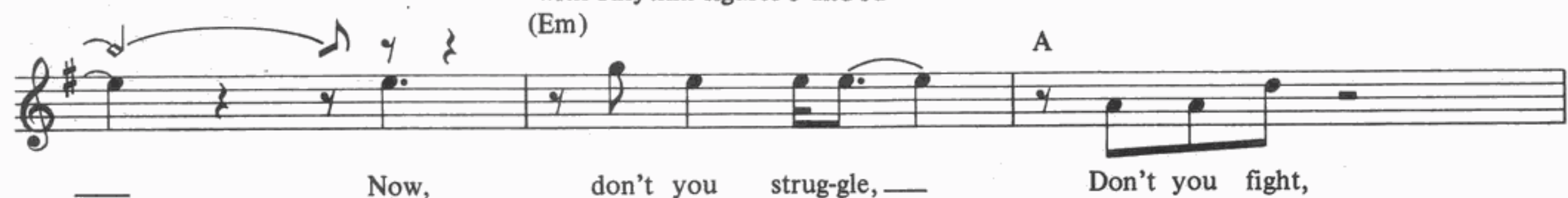
(Em) with Rhythm figures 2a and 4



A5

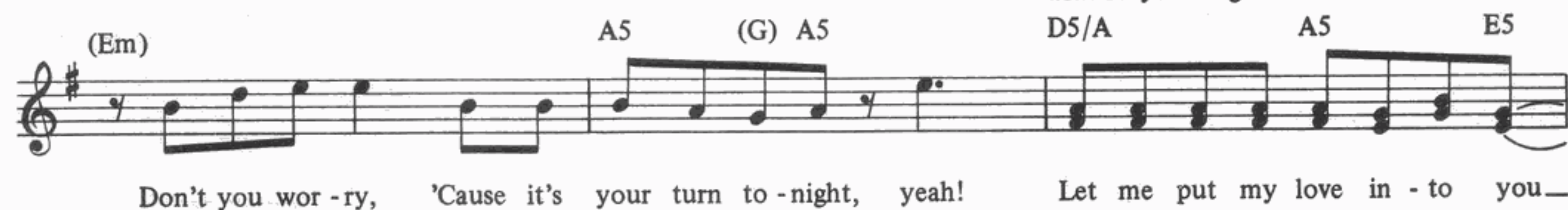
with Rhythm figures 5 and 5a

(Em)



A

with Rhythm figure 6



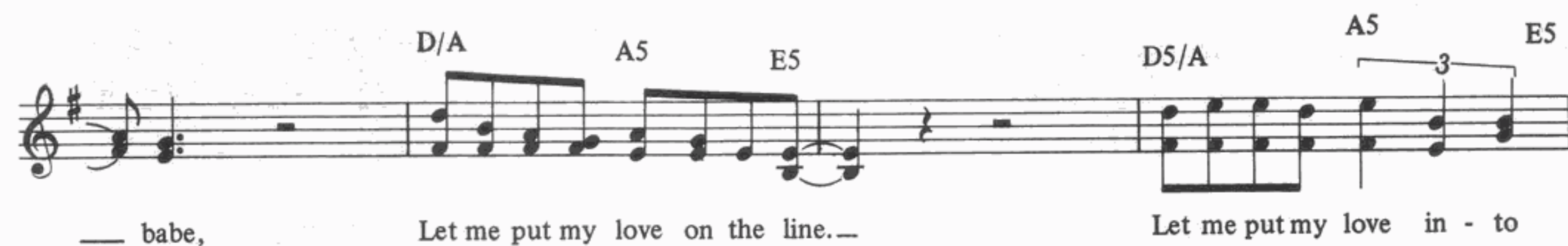
A5

(G) A5

D5/A

A5

E5



D/A

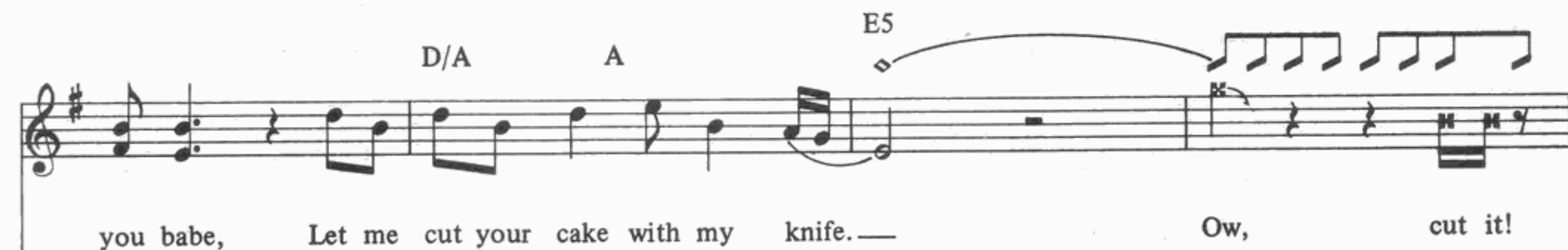
A5

E5

D5/A

A5

E5



D/A

A

E5



E5 A5 E5

8va

A5 G A5

*ad lib solo (14 bars)
with Rhythm figure 6*

D5/A A5 E5

Let me! Let me, oh! Let me put my love in - to you, babe,

15ma - 7

P.H.

D/A A5 E5 D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe, Let me

with Rhythm figure 6 (first 6 bars)

(Em) D/A A D5/A A5 E5

cut your cake with my knife. Oh, let me put my love in - to you babe,

D/A A (Em) D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe,

LOVE AT FIRST FEEL

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

guitars 1 and 2

A5

G5

D

A5

Rhythm figure 1

end Rhythm figure 1

guitar 1

G5

D

E5

guitar 2

7

0

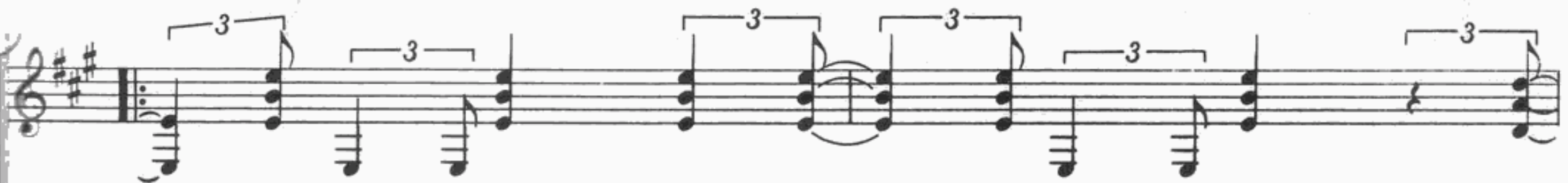
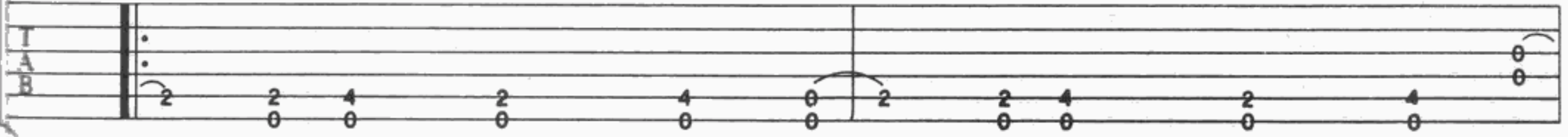
D5



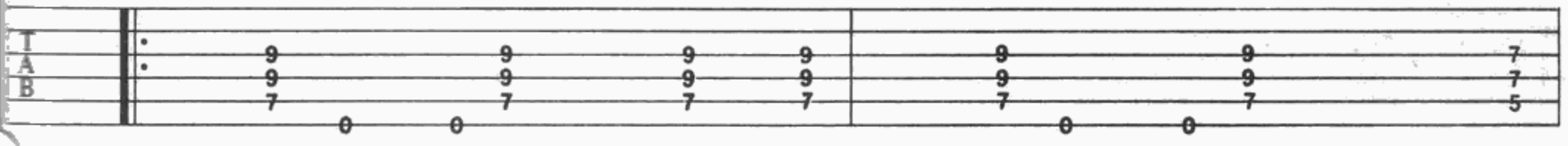
1. You nev - er told_ me_ where you came from,
2. See additional lyrics



Rhythm figure 2



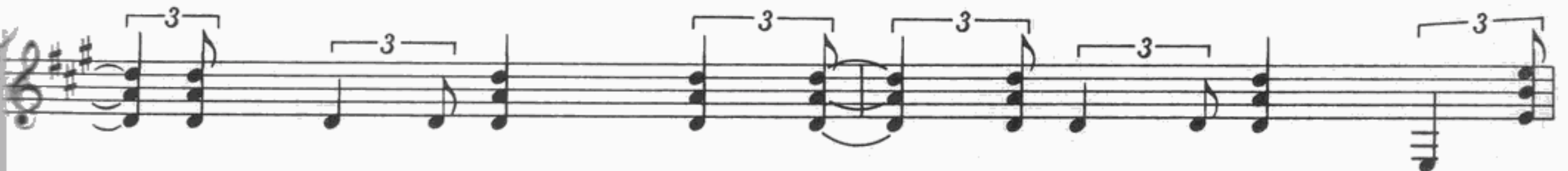
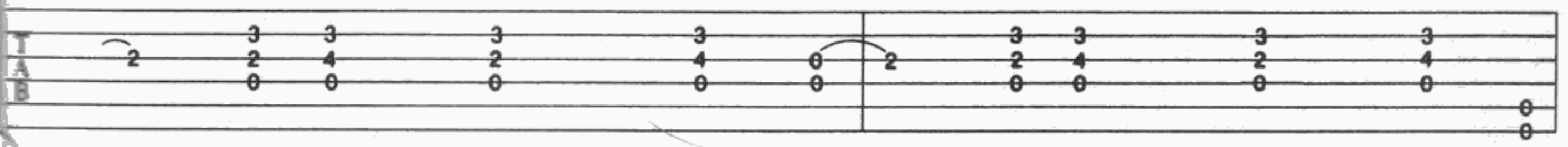
Rhythm figure 2a



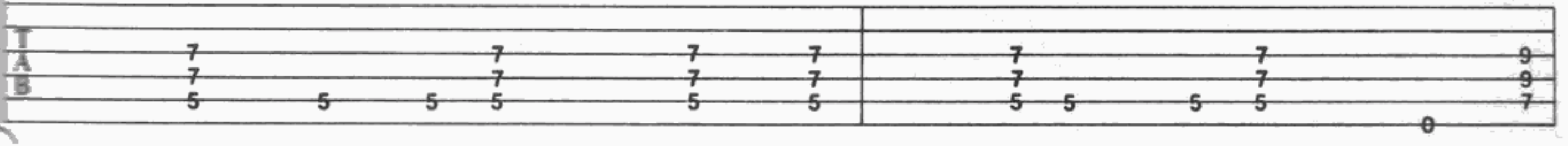
You nev - er told_ me your name,_



end Rhythm figure 2



end Rhythm figure 2a



with Rhythm figures 2 and 2a (2 times)

E5 D5

I did - n't know if you were le - gal ten - der, but I'd spend - it just the same.

E5 D5

And I did - n't know - it could hap - pen to me,

with Rhythm figure 1 (3 times)

A5

But I fell in love in the first de - gree. It was love - at first feel.

D A5 G5 D A5

Love - at first feel. Yeah, love -

G5 D 1. A5

at first feel. First touch was too much,

guitars 1 and 2

ow! Feels - good - just like I knew it would, ha, ha.

G5 D E5 2. A5 G5 D

ow! Feels - good - just like I knew it would, ha, ha.

Guitar solo

A5

guitar 1

4 2 0 4 2 0 4 2 0 4 2 0 5 2 0 4 2 0 5 2 0 | 4 2 0 5 4 0 5 4 0 5 4 0 7 5 0 7 5 0 7 5 0 7 5 0

guitar 2

2 0 2 0 4 0 2 0 4 0 0 0 | 2 0 2 0 4 0 2 0 4 0 0 0

5 8 5 7 8 5 7 8 5 7 8 5 8 5 8 5 8 5 | 8 5 8 5 8 5 8 0 | B 16 17 0

2 0 2 0 4 0 2 0 4 0 0 0 | 2 0 2 0 4 0 2 0 4 0 0 0

8va----- E5

T 15(17) 15(17) 15 15(17) 15(17) 17 17 20(22) 20(17) 20(22) 20(20) 20(22) 15(17)

A

B

T 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 2 2

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 A5

P.M.

T 15 12 14 14 12 12 12 12 12 12 12 12 10(13) 9(12) 8(11) 7(10) 8 5 7

A 12 14 12 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 0 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

T 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 2 2

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes often beamed in groups of three and marked with '8va-' and a dashed line, indicating an octave transposition. Chord symbols G5, D, and A5 are placed above the staff. The second system consists of two staves. The upper staff continues the melody with similar notation, including a wavy line indicating a continuation or a specific performance technique. The lower staff contains a bass line with notes marked '15 (17)' and 'R' (likely for 'Rose'), and a series of '0' symbols, possibly representing a drone or a specific harmonic accompaniment.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into four measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The fourth measure contains the fourth line of the melody and the fourth line of the bass line.

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody begins with a wavy line indicating a trill on the first note, followed by a series of eighth notes and triplets. Chord symbols G5, D, and A5 are placed above the staff. The second system includes a bass clef and a key signature of one sharp. The bass line consists of a wavy line followed by a sequence of notes with chord symbols B, R, B, B, and R. The bottom of the page contains a tablature section with three staves, each starting with a 'T' and a 'B' (likely for Tenor and Bass). The first staff has a '0' under the first measure, and the second and third staves have '2' and '0' respectively under the first measure.

with Rhythm figure 1

Love at first feel. (It was) love at first feel

with simile background vocals to end

Um, love. Ow, it was a love

at first feel. Ya know that I said, love at first feel.

Light - ning flies from my fin - ger - tips. Love at first feel.

Love.

Whew! Love at first feel.

Love.

Love.

B
16 (17)

MONEYTALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 GGsus2 Csus2 GGsus2 GGsus2 Csus2

Rhythm figure 1 end Rhythm figure 1

T	3	3	3	3	1	1	1	1	1	3	3	3	3	1	1	1	1
A	4	2	4	2	0	4	2	0	2	4	2	4	2	0	4	2	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	3	3	3	3					3	3	3	3	3			

Rhythm figure 1a end Rhythm figure 1a

T	7	5	7	5	8	7	5	5	7	5	7	5	8	7	5	7	5
A	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8	8
B	7	7	7	7	9	7	7	7	7	7	7	7	9	7	7	7	7

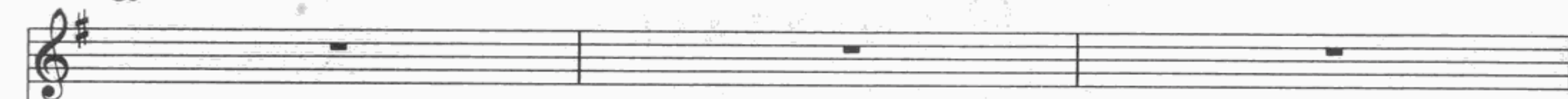
G Gsus2 G Gsus2 Csus2 G Gsus2 G Gsus2 D5

Yeow!

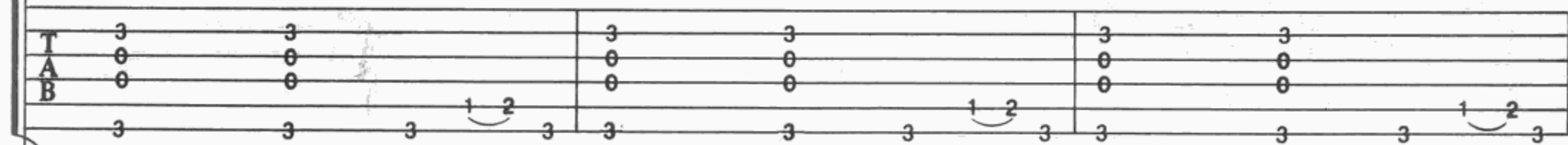
T	3	3	3	3	1	1	1	1	1	3	3	3	3	3			
A	4	2	4	2	0	4	2	0	2	4	2	4	2	2			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0			
	3	3	3	3	3					3	3	3	3				

T	7	5	7	5	8	7	5	5	7	5	7	5	3				
A	8	8	8	8	8	8	8	8	8	8	8	8	2				
B	7	7	7	7	9	7	7	7	7	7	7	7	0				

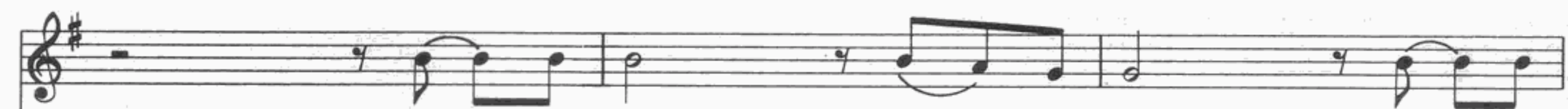
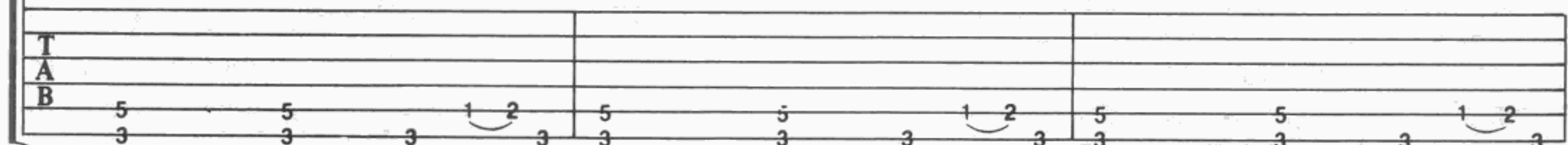
G5



Rhythm figure 2



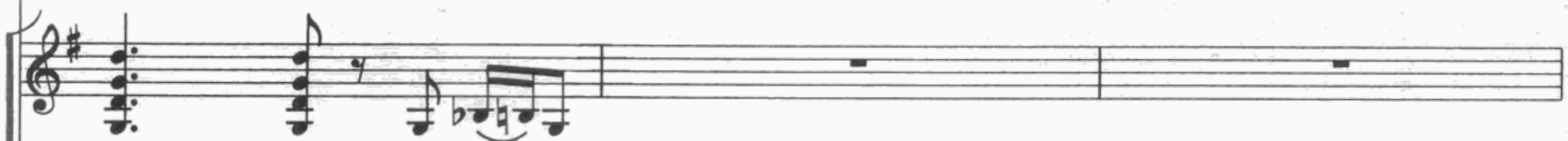
Rhythm figure 2a



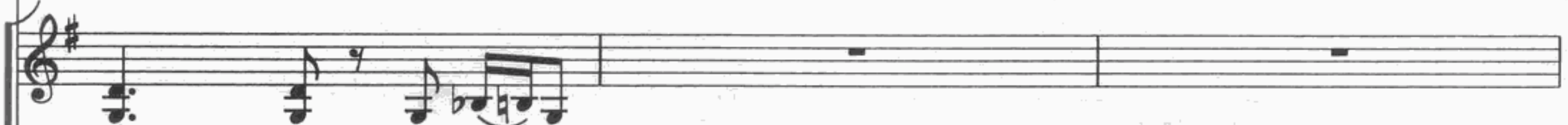
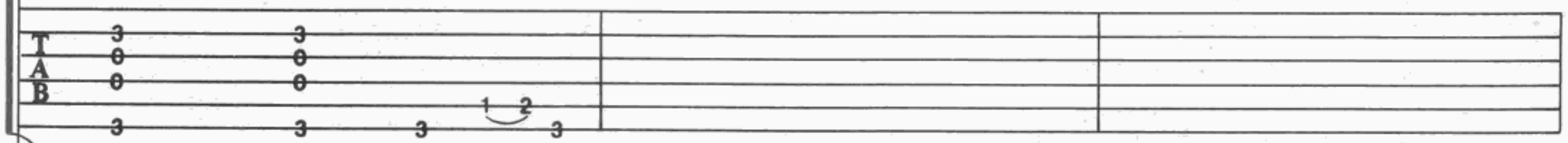
Tai - lored suits,

chauf - feured cars,

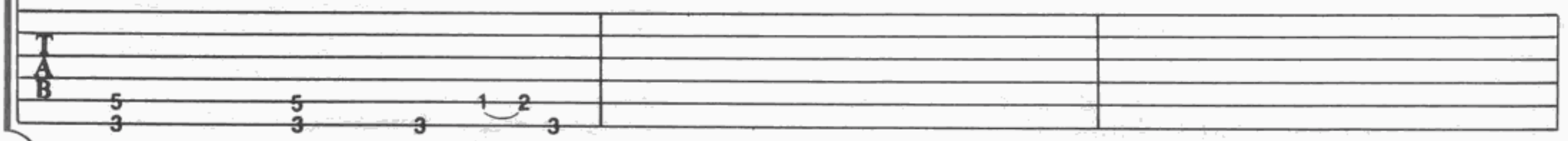
Fine— ho-



end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)

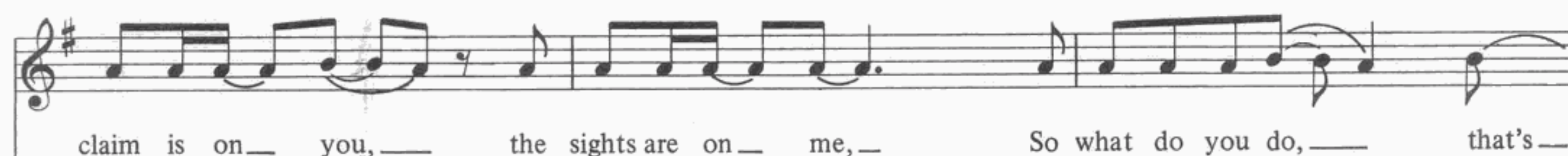


end Rhythm figure 2a

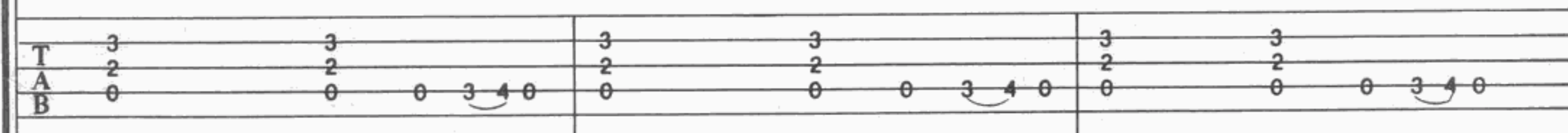




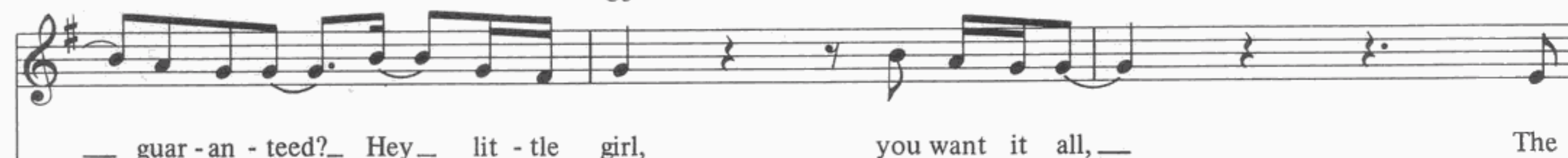
D5



Rhythm figure 3

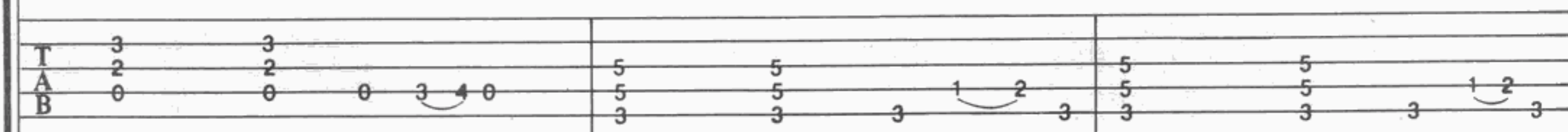


C5

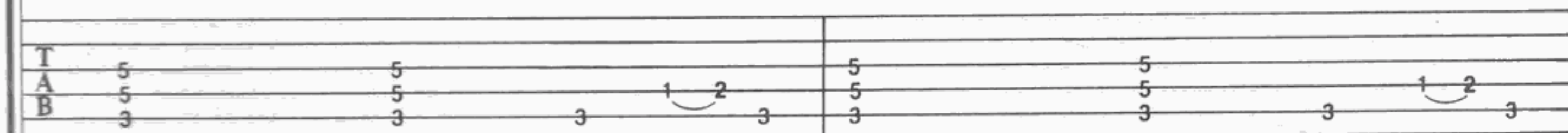


end Rhythm figure 3

Rhythm figure 4



end Rhythm figure 4



G C5

Come on, come on, lov - in' for the mon - ey,

Rhythm figure 5
with Rhythm figure 1a

T	3	3	3	3	1	1	1	1	1
A	4	2	4	2	0	0	0	0	0
B	0	0	0	0	3	3	3	3	3
	3	3	3	3					

Rhythm figure 5a

T	3	3	3	3	1	1	1	1	1
A	4	2	4	2	0	4	2	0	2
B	0	0	0	0	3	3	3	3	3
	3	3	3	3					

G D5

Come on, come on, lis - ten to the mon - ey talk.

end Rhythm figure 5

T	3	3	3	3	3	3	3
A	4	2	4	2	2	2	2
B	0	0	0	0	0	0	0
	3	3	3	3			

*pick scratch this time only

end Rhythm figure 5a

T	3	3	3	3	3	3	3	3	3
A	4	2	4	2	0	4	2	0	2
B	0	0	0	0	0	0	0	0	0
	3	3	3	3					

with Rhythm figures 1a, 5 and 5a.

G C5 G D5

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

with Rhythm figures 2 and 2a (3 times)

G5

ten to the mon-ey talk.

A french maid, for - eign

chef, A big house, with king - size__ beds. You had e -

nough, you ship em' out, The dol - lar's up, down, you

with Rhythm figure 3

D5

bet - ter buy the pound. The claim is on__ you, __ the sights are on__ me, __ So

with Rhythm figure 4

C5

what do you do, __ that's __ guar - an - teed, __ Hey__ lit - tle girl, you break the laws, __

__ You hus - tle, you deal, you steal from us all.

with Rhythm figures 1a, 5 and 5a (2 times)

with Rhythm figures 1a, 5 and 5a (2 times)

Come on, come on, lov - in' for the mon-ey, (Mon - ey talks.) Come on, come on, lis -

Musical score for the song "Come on, come on, listen to the money, talk." The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Come on, come on, listen to the money, talk." The melody starts with a G note, followed by a D5 note, and then a series of eighth and quarter notes. The score includes a "To Coda" symbol at the end.

D5

Mon-ey talks.

Yeah! _____

lead guitar

B

G5

Yeah!

with Rhythm figures 2 and 2a (2 times)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff. The second system contains the guitar accompaniment, consisting of two staves. The top staff is the treble clef and the bottom staff is the bass clef. The guitar part includes various fret numbers (5, 3, 5, 3, 5, 6, 3, 5, 3, 5, 6, 7) and a barre (B) over the 6th fret. The piece concludes with a final chord in the guitar part.

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for guitar and includes a melody line and a guitar-specific line with fret numbers and bends. The melody line is in G major and 4/4 time. The guitar line includes fret numbers and bend instructions like "hold bend".

D5

with Rhythm figure 3

TAB

B

The image shows a musical score for a piece titled "The Rose Tree". The score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, there are two systems of tablature. The first system has three measures, each starting with a "B" and followed by a wavy line. The second system has two measures, each starting with a "B" and followed by a wavy line. The tablature uses numbers 1-5 to indicate fret positions on a six-string guitar.

[illegible]

8va -----

G Csus2

Rhythm figure 6
with Rhythm figure 1a (2 times)

Mon - ey

G Csus2

talks. Be this

end Rhythm figure 6

with Rhythm figure 6
G Csus2 G Csus2 D.S.^{al} Coda

way. Mon-ey talks. Come on, come on.

Coda with Rhythm figures 1a, 5 and 5a (2 times)



talks.)

Mon - ey talks.

backing vocals

Come on, come on, lov - in' for the mon-ey,

Come on, come on, lis -



Mon - ey talks, talks, talks.

Oh, here it

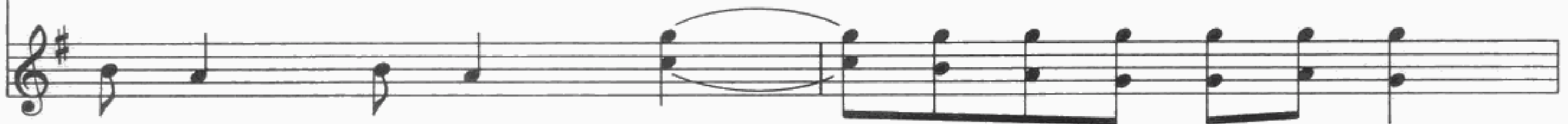


ten to the mon-ey talk Come on, come on, lov - in' for the mon ey,



comes.

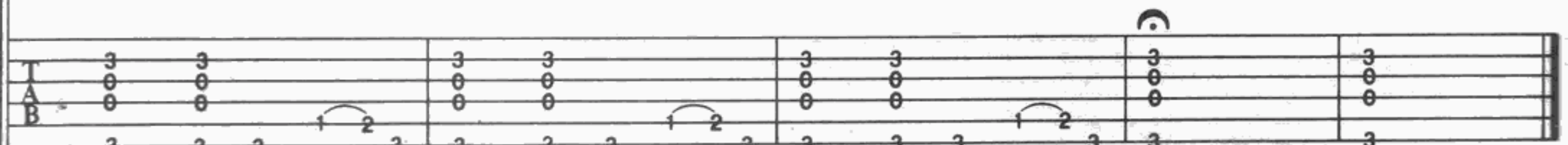
Yeah, _____ yeah, yeah!



Come on, come on, lis - ten to the mon - ey talk.



Mon - ey talk.



NIGHT PROWLER

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

Tune down ½ step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Slow rock ♩ = 63

Intro

A5 guitar 1 D5 Csus2 D5 A5 D5

f

Csus2 D5

A5 D5 Csus2 D5

guitar 2

f

hold bend -----

B 8 (10) (10) (10) R 8 5

guitar 1

Rhythm figure 1

let ring -----

end Rhythm figure 1

The musical score is written for two guitars. The key signature has three sharps (F#, C#, G#) and the time signature is 12/8. The tempo is 'Slow rock' at 63 beats per minute. The score includes an 'Intro' section with guitar 1 playing chords A5, D5, Csus2, D5, A5, and D5. Guitar 2 enters with a 'hold bend' technique, playing a B note with a wavy line indicating a bend, and then a sequence of notes (10, 10, 10, R, 8, 5). The score also includes 'Rhythm figure 1' and 'end Rhythm figure 1' sections. The guitar 1 part features various chords and techniques, including a 'let ring' section. The guitar 2 part features a 'hold bend' section and a 'let ring' section. The score is divided into measures with fret numbers indicated below the notes.

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guitar 2
A5 D5 Csus2 D5

with Rhythm figure 1 (2 times)

B

8 (10) (10) 8 7

A5 D5 Csus2 D5

B B T R T B R

7 (8) (9) 12 (14) (9) 7 5 12 (14) (8) 7 5

guitar 2
A5 D5 Csus2 Dsus2

T B R T B R B R

12 (14) (8) 7 5 12 (14) (8) 7 (5) 8 (10) 8 (10) 8 5

guitar 1

2 2 0 3 2 0 3 3 3 3 3 3 0

guitar 1
A5 D G D

Rhythm figure 2

2 4 0 2 4 5

A5 D G D

Some

end Rhythm figure 2

T
A
B

2 4 0 2 4 5

Verse 1
with Rhythm figure 2

A5 D G D

wea - ry clock _ strikes mid - night, _ And there's a

A5 D G D

full moon _ in the sky. _ Ya hear a dog bark _

with Rhythm figure 2 (first 3 bars)

A5 D G D

_ in the dis - tance, _ Ya hear

A5 D G D

some - one's ba - by cry. _ A

T
A
B

0 2 4 5 0 3 0 3

A5 D G D

rat runs down the al - ley, And a chill runs down your spine. And

Rhythm figure 3 end Rhythm figure 3

T
A 2 2 4 0 0 5 0 4 0 3
B 0 0 5 0 5 0 3

with Rhythm figures 3 (3 times)

A5 D G D

some - one walks a - cross your grave, And ya wish the sun would shine, 'Cause

A5 D G D

no one's gon - na warn ya, And no one's gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus
with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night prowl - er, (Night prowl - er, I sleep in the day.)

A5 D5 Csus2 D5

Night prowl - er. (Night prowl - er, get out of my way.) Yeah, I'm your

A5 D5 Csus2 D5

night prowl - er. (Night prowl - er, watch out to - night.) Yes, I'm the

A5 D5 To Coda II Csus2 D5 To Coda I Csus2

night (Night) prowl - er, — when you shut out the light.
prowl - er. —)

T A B

3 3 3 3 3 3 3 3 3 3 3 3
0 0 0 0 0 0 2 2 2 2 2 2
3 3 3 3 3 3 0 0 0 0 0 0

Guitar solo

A5 D5 Csus2 D5

hold bend -----
with Rhythm figure 1 (3½ times)

B B B R

T A B

7 (9) (9) 7 (8) (9) (8) (9) 7 5

A5 D5 Csus2 D5

B B R B

T A B

7 8 (9) 8 (10) (9) (10) 7

A5 D5 Csus2 D5

B B B B B B R B

T A B

5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 (9) 7 (9) 10 9

A5 D5 Csus2 D5

hold bend -----

hold bend -----

T 7 (8) 8 (10) (10) (10) (10) 13 (15) (15) (15)

A

B

T 3 3 3 3 3 3 3 3 3 3 3 3

A 0 0 0 0 0 0 2 2 2 2 2 2

B 3 3 3 3 3 3 0 0 0 0 0 0

Verse 2

A5

A6

A7(no 3rd)

A6

scared to turn your light out, 'Cause there's some-thin' on your mind... Was that a

P.M. -----

Rhythm figure 4
with Rhythm figure 2 (4 times)
P.M. -----

end Rhythm figure 4

T 2 2 2 2 4 4 4 4 5 5 5 5 4

A 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 3

A5

with Rhythm figure 4 (3 times)

A6

A7(no 3rd)

A6

noise out-side the win-dow, What's that shad-ow_ on the blind?_ As you

A5

A6

A7(no 3rd)

A6

lie there na-ked like a bod-y_ in a tomb, Sus-

A5

A6

A7(no 3rd)

A6

D.S. al Coda 10

pend-ed an-i-ma-tion as I slip in - to your room. I'm your

Coda

A5
guitar 2

D5

Csus2

D5

with Rhythm figure 1 (4 times)

B ~~~~~ R B R B R B R B R B ~~~~~

T 7 (9) (9) (8) (9) (8) (9) (8) (9) (8) (9) (8) (9) 5 5

A

B

A5

D5

Csus2

D5

B
8 (10)B
8 (10)

8 5 3 5 0 3 3 5

5

A5

D5

Csus2

D5

hold bend -----

B

~~~~~ R B R B R B R B ~~~~~

7 (9)

(9) 7 (9) 7 (9) 7 (9) 7 (9)

(9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9)

A5

D5

Csus2

D5

3

3

(9) (9) (9) (9)

B  
8 (10)

5 3 0 8 5 0 5 3 0 5 3 0

5 2 0

5 2 0 2 5

3

A5 Csus2 Dsus2

hold bend -----

B

T A B

5 (7) (7) (7) (7) (7) (7)

3 3 3 3 3 3 3

0 0 0 0 0 0 0

T A B

2 0 0 0 0 0 0

3 3 3 3 3 3 3

0 0 0 0 0 0 0

A5 Csus2 Dsus2

P.M. -----

B B

T A B

1 3 2 0 3 0 2 0 3 1 3 1 3 1 3 1

3 1 3 1 3 1 3 5 (7) (9)

0 0 0 0 0 0 0

T A B

2 0 0 0 0 0 0

3 3 3 3 3 3 3

0 0 0 0 0 0 0

I'm your

with Rhythm figure 1 (3½ times)

Coda II

Csus2

D5

A5

D5

you torn out the light. I'm your night  
(Night prowl - er, — oh.  
prowl - er, —

let ring - - - - -

Csus2

D5

A5

D5

Csus2

D5

break down your door. —) I'm your night prowl - er. — I'm the  
(Night prowl - er, — crawl - in' 'cross your floor.)

night prowl - er, — yes I will. —  
(Night prowl - er, — make a mess of you. —)

A5

D5

Csus2

Night prowl - er, — and I'm tel - in' this to you, There ain't noth - in',  
(Night prowl - er. — )

let ring - - - - -

D5

A5

There ain't noth - in', oh!

A - noth - in' you can do. —

# RIDE ON

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

Slowly

C F C F C F

Rhythm figure.1

T 1 1 1  
A 0 2 2  
B 3 3 3

C F C F

1. It's an - oth - er lone - ly eve - nin'—  
2. See additional lyrics

end Rhythm figure 1 Rhythm figure 2

T 1 1 1  
A 0 2 2  
B 3 3 3

C F Bb

In an - oth - er lone - ly town,—

T 1 1 3  
A 0 2 3  
B 3 3 1

F Bb G C

But I ain't too young to wor-ry, And I

Bb F C F

ain't too old to cry, — When a wom-an gets me down...

1. C F 2. C F

2. Got an- Um, that's why I'm

end Rhythm figure 2

F5 F#5

lone - ly, I'm so lone - ly, But I

Rhythm figure 3

G5 F C

know what I'm gon - na do. I'm gon - na ride on, —  
(Ride on, —

end Rhythm figure 3

G F C

ride on, —  
ride on, — ) (Ride on, —

Rhythm figure 4

Bb F C

Stand - ing on the edge of the road, — thumb in the air.

ride on, — (Ride on, —

**G5**

One of these days I'm gon-na change my e - vil ways, huh.

ride on. )

**TAB**

|   |   |  |   |
|---|---|--|---|
| 1 | 3 |  |   |
| 0 | 0 |  | 0 |
| 2 | 0 |  | 0 |
| 3 | 3 |  | 0 |

F

So then I'll just keep run - nin' 'round.

guitar 1

B

16 (17)

*guitar 2*

The musical notation for guitar 2 consists of a treble clef staff and a bass staff. The treble staff contains a series of chords, each represented by a vertical line with three dots indicating the notes. The bass staff contains fingerings for each note, with numbers 1, 2, and 3 written below the staff.

with Rhythm figure 1

C F C F

10 13 10 (11) 10 8

C F C F

Broke an - oth - er\_ prom-ise, An' I\_

with Rhythm figure 2 (2 times)

8-10

Bb F Bb

\_\_ broke an - oth - er heart, But I

G C Bb F

ain't too young to re - al - ize\_ That I ain't too old to try, Try to

C F C F

get back to the start.\_ And it's an -

C F C F

oth - er red light night - mare. Whoa, an -

Bb F Bb

oth - er\_ red light street, And I

G C B $\flat$  F

ain't too old to hur - ry, 'Cause I ain't too old \_\_\_\_\_ to die, \_\_\_\_\_ But I

C F C F

sure\_\_ am hard to beat.\_\_\_\_\_ But I'm

with Rhythm figure 3.

F5 F#5

lone - ly, Lord, I'm lone - ly,

G5 F C

What am I gon - na do?

with Rhythm figure 4

G 4 F C

Got my-self a one-way tick - et.

ride on.\_\_\_\_ ) (Ride on,\_\_\_\_

B $\flat$  F C

Go - in'\_\_\_\_ the wrong way, (Ride on,\_\_\_\_

ride on.\_\_\_\_ )

G F

Gon-na change\_\_ my e - vil ways.\_\_\_\_\_ One of these days,\_\_\_\_

ride on.\_\_\_\_ )

one of these days.\_\_\_\_

Guitar solo

C F C F

with Rhythm figure 2 (2 times)

B (11) B (12) 8 8 10 8 10 (11) R B 10 (11)

First system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 3. Bass clef. Notes: T (11 (13)), B (8 11), B (10 (11)), R (10 (12) 10), B (10), R (10 (12) 10), B (10 (12)), 8 11.

Second system of musical notation. Treble clef. Chords: Bb, F, Bb. Fingering: 4, 3, 5, 8. Bass clef. Notes: T (10 (12)), B (8 11), B (10 (12)), B (10 (12)), 8 11 (13), 8 11 8, 10 10 8, 10 10, 8 10 8, 5/9, 8 10 8, B (11 (13)), R (10 (11)), B (10 (11)), R (10 (11)), 10 8.

Third system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 11, 8, 13, 13, 13, 15 (16), 15, 14, 16, 15, 13, 16, 13, 14, 16 (17). Bass clef. Notes: T (11 8), B (15 (16)), 15 14, 16 15 13, 16 13, 14, 16 (17).

Fourth system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 4, 4. Bass clef. Notes: T (16 (17)), B (16 (17)), B (16 (17)), B (16 (17)), B (16 (17)), 17 17, 16 18 16 18 18 (20), 18 18 (20), 17 18 17.

Fifth system of musical notation. Treble clef. Chords: C, F, C, F. Fingering: 8. Bass clef. Notes: T (17 15 17 15 15), B (18 18 16 15 15), 17 17 15 17, 17, 8.



with Rhythm figure 4

Chords: C G F C Bb F

ride on.\_\_\_\_) Gon - na ride on.\_\_\_\_ Ride on,\_\_\_\_ ride on.\_\_\_\_

Chords: F C C G

Hmm,\_\_\_\_ look - in' for a truck. Um,\_\_\_\_ hm.\_\_\_\_ ride on.\_\_\_\_

(Ride on,\_\_\_\_)

Chords: F5

Keep on rid - in'. Rid-in'

Chords: C G

on. and on, and on, and on, and on, and on, and on, and on, and on.\_\_\_\_

(Ride on\_\_\_\_ ride on.\_\_\_\_)

with Rhythm figure 4 (first 6 bars)

hold bend -----|

B 11 (13) (13) (13)

T A B

Chords: F C Bb F

Gon - na have my-self a good time.\_\_\_\_ Um, yeah.\_\_\_\_ ride on.\_\_\_\_

(Ride on,\_\_\_\_)

Chords: B B R B

11 (13) 8 11 10 8 8 10 (12) 10 8

8 11 (13) 11 11 8

T A B

Ride, ride, ride. (Ride on, — One of these days, — ride on. —

*8va* — — — — — *hold bend* — — —

one of these days. — — — — —

*ritard.*

Additional Lyrics

2. Got another empty bottle,  
 And another empty bed,  
 Ain't too young to admit it,  
 And I'm not too old to lie,  
 I'm just another empty head.

# SHAKE YOUR FOUNDATIONS

YOUNG/YOUNG/JOHNSON

*guitars 1 and 2*

D5

Rhythm figure 1

G7(no 3rd)

G5

G7(no 3rd)

G5

(second time) 1. You got - ta

end Rhythm figure 1

with Rhythm figure 1 (3 times)

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

see me lean - in' on the bar. I got my head in a whis - key jar.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

Feel - in' good 'cause the cit - y's a - live, I'm get - ting read-y to rock and jive.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

I get up an' I slide a - cross the floor, You wan-na come an' I'll meet you at the door.

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)

G5

G7(no 3rd)

No one can stop us, 'cause we're feel - in' too right, We're gon - na steal our way.

G5 G7(no 3rd)/F G5 G7(no 3rd)/F

— a - round to - night. Al - right. Al -

Rhythm figure 2

G5 D5 G5

right. Ooh. Aye, aye, oh, Shake\_

end Rhythm figure 2 Rhythm figure 3

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions. Aye, aye, oh, Shake\_ it to the floor.

end Rhythm figure 3

To Coda

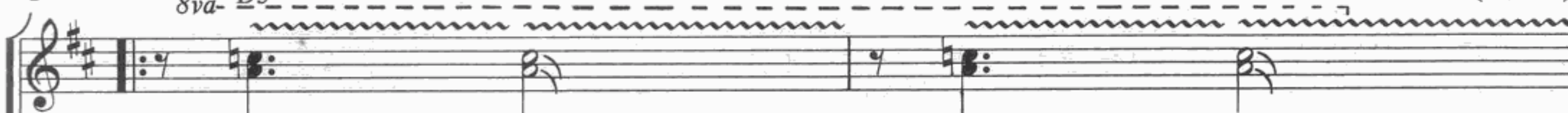
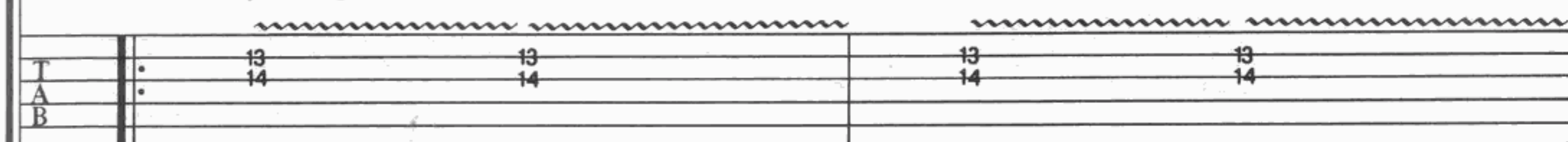
with Rhythm figure 3 D5 G5 D5 G5 G7(no 3rd)/F G5

Aye, aye, oh, Shake\_ your foun - da - tions, Aye, aye, oh, Shake\_ it!

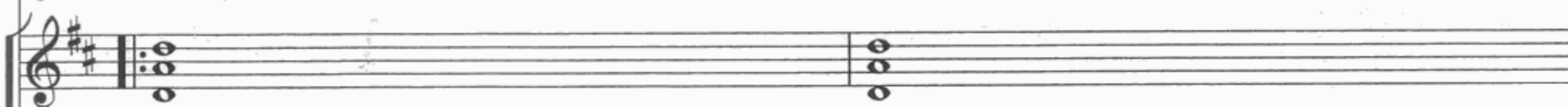
guitar 2

8va- D5

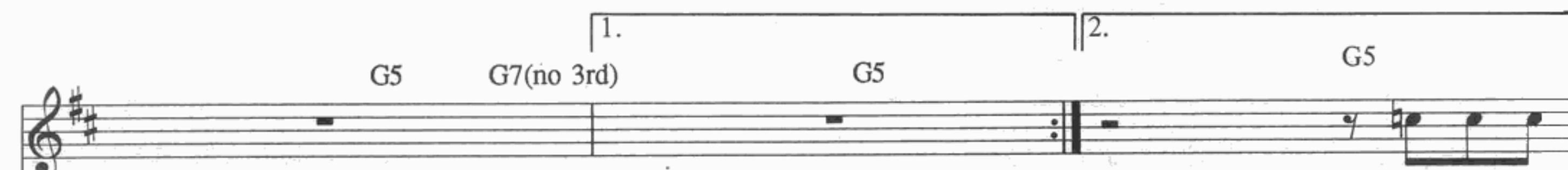
G7(no 3rd)

Rhythm figure 4  
with Rhythm figure 1 (2 times)

guitar 3



Rhythm figure 4a



G5

G7(no 3rd)

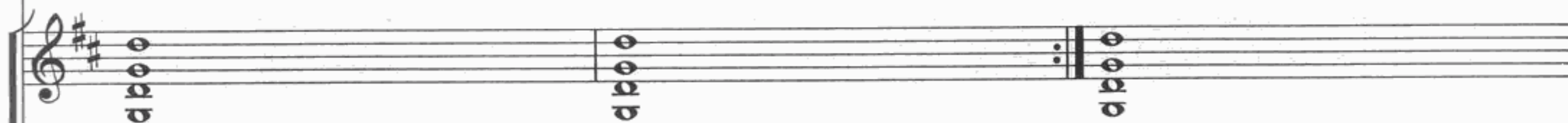
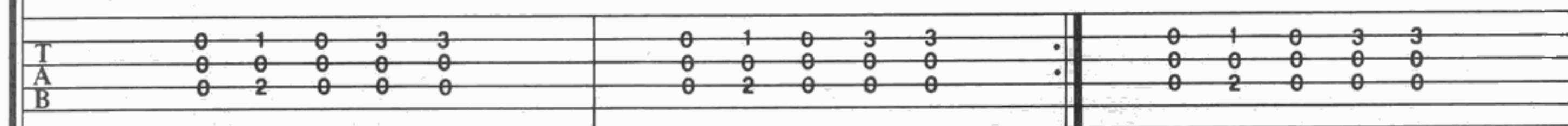
G5

G5

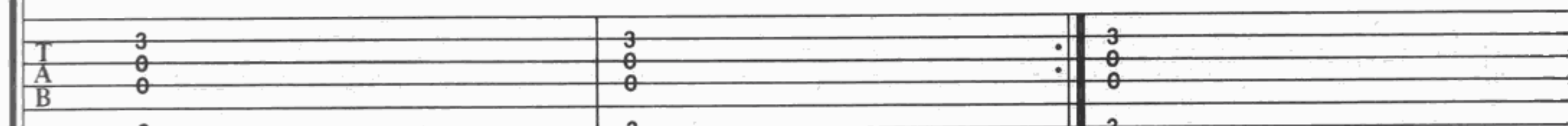
2. I was tak -



end Rhythm figure 4



end Rhythm figure 4a



with Rhythm figure 1 (3 times)

guitars 1 &amp; 2

D5

G7(no 3rd)



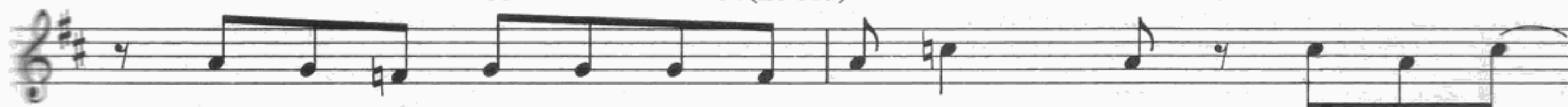
in'

no lib - er - ties.\_\_\_\_

G5

G7(no 3rd)

G5



She's get - tin' hot - ter off the heat on me. I was oil -

D5

G7(no 3rd)



in',

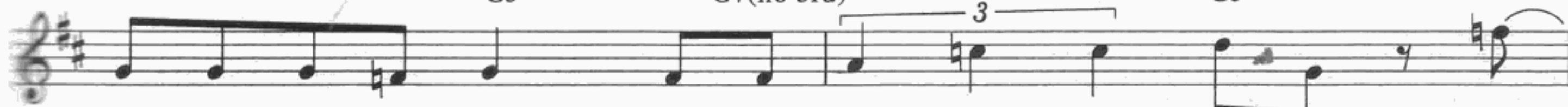
she

was slick,

G5

G7(no 3rd)

G5



Lick - in' off the sweat

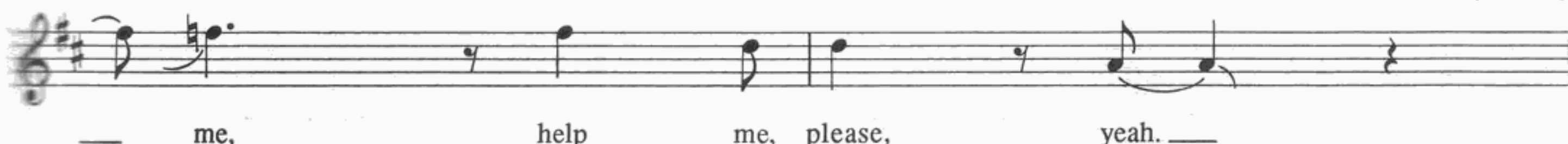
on her fav - or - ite

trick, yeah.

Help\_

D5

G7(no 3rd)



\_ me,

help

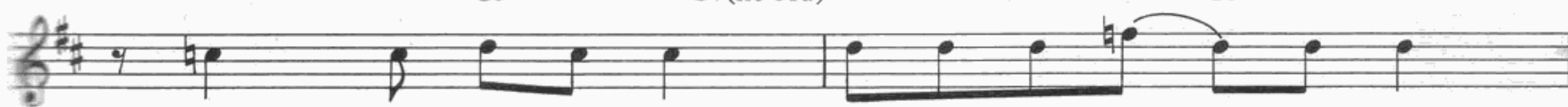
me, please,

yeah. \_

G5

G7(no 3rd)

G5

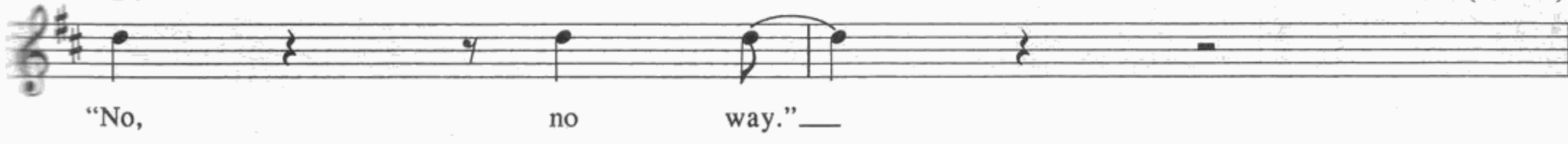


Take this an - i - mal, help me to breathe.\_ I said,

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)



'No,

no

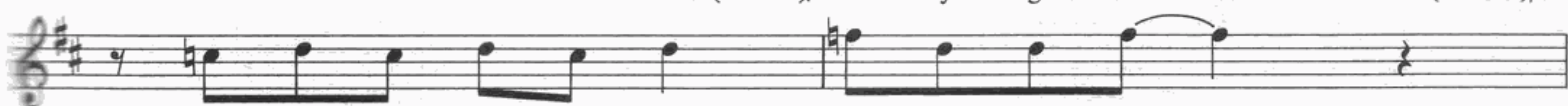
way.'\_

G5

G7(no 3rd)/F with Rhythm figure 2

G5

G7(no 3rd)/F



You got - ta come with me all of the way.\_

G5

G7(no 3rd)



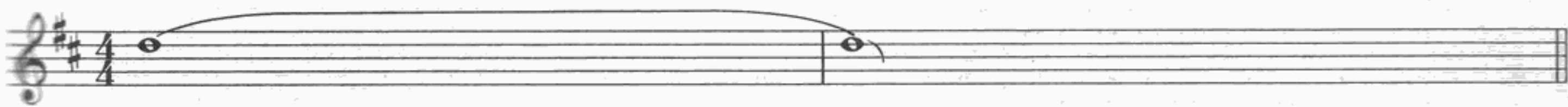
O.

K.

I'll

G5

D.S. al Coda I



play.\_

## Coda I

to the floor. Oh!

G5 A5 D5 A5

## guitar 1

## Guitar solo

U.B. U.B. U.B. U.B.

10 8 7 10  
12 (14) 10 (12) 9 (11) 12 (14)

## guitar 2

## Rhythm figure 5

U.B. U.B. U.B.

2 3 2  
2 2 2  
0 0 0

D5 C G5 C5 G5

U.B. U.B. U.B.

8 7 10  
10 (12) 9 (11) 5 0 5 0 5 0 7 0 7 0 7 0 7 0 5 0 5 0 5 0 5 0 7 0 7 0 7 0 10  
12 (14)

end Rhythm figure 5

3 0 5 5 0 2  
2 0 0 5 0 2  
0 3 3 3 0 0

with Rhythm figure 5

U.B. U.B. U.B. U.B. U.B. B

8 (10 (12)) 7 (9 (11)) 17 (20 (22)) 15 (18 (20)) 14 (17 (19)) 15 (15 (17))

*D.S. al Coda II*

G5 C5 G5 A5

13 15 (15 (17)) 13 15 13 14 15 (15 (17))

## Coda II

with Rhythm figure 1

G5 D5

3. We had the night, we

G7(no 3rd) G5 G7(no 3rd)

had the time. She had the su - gar and

with Rhythm figure 1 (first 3 bars)

G5 D5

I had the wine. Took my hand, shook

G7(no 3rd) G5 G7(no 3rd)

me to the core, Told her not to touch, but she was

with Rhythm figure 2

G5 G7(no 3rd)/F G5 G7(no 3rd)/F

com - in' back for more. You know

G5

what for. Aye, aye, aye, aye

D5 G5

Aye, aye, — oh, Shake — your foun - da - tions.

*guitar 1*

with Rhythm figure 3 (3 times)

B R B B

10 (15) 13 10 (15) 13 13 (15)

T  
A  
B

D5 G5 G7(no 3rd)/F G5 D5 G5

Aye, aye, — oh, Shake — it to the floor. Aye, aye, — oh. Shake —

*8va*

B R B R B B

13 (15) 13 (15) 13 (15) (17) 10

T  
A  
B

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions. Aye, aye, — oh, Sh - shake — it to the floor.

*8va*

B B

13 10 13 10 15 (17) 13 15 13 13 (15)

T  
A  
B

D5 G5 D5 G5 G7(no 3rd)/F  
 Aye, aye, oh, Shake your foun - da - tions. Aye, aye, oh, Shake  
 8va-----  
 hold bend---  
 B B B B  
 15 18(20) 15 18(20) 15 18(20) 18 (20)

it to the floor. Aye, aye, oh Shake your foundations

hold bend with Rhythm figure 3 (last 2 bars) hold bend hold bend

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal melody staff, a guitar staff, and a bass staff. The vocal melody is in treble clef with a key signature of one sharp (F#). The guitar staff is in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef with a key signature of one sharp (F#). The lyrics "Make you so ea - ger." are written below the vocal staff. The guitar part includes a "ritard" (ritardando) marking and a "B" (bend) marking. The bass part includes a "B" (bend) marking. The score is for a 12-string guitar, as indicated by the "12" in the top right corner.

**Vocal Melody:**

Make you so ea - ger.

**Guitar:**

8va- - 7

ritard

B

20 (22)

18 18 (20)

**Bass:**

B

[illegible]

# SHOOT TO THRILL

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*guitar 1*

A5

*with feedback*

G5 D G5

*guitar 2*

Rhythm figure 1

D A5 G5 D G5 D A5

*with feedback*

end Rhythm figure 1

G5 D G5 D A5 G5 D G5

with Rhythm figure 1 (5 times)

D A5 G5 D G5 D A5

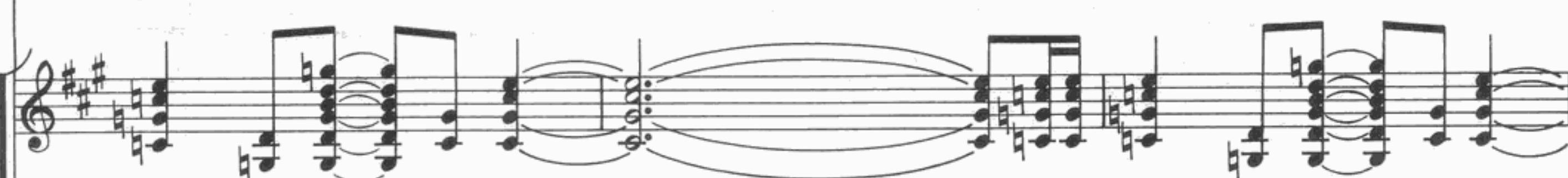
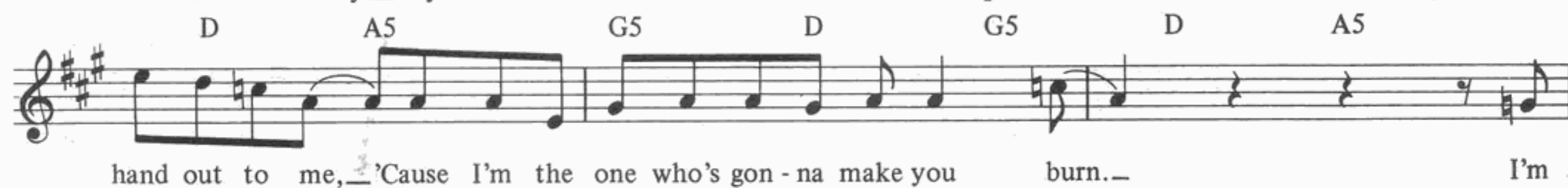
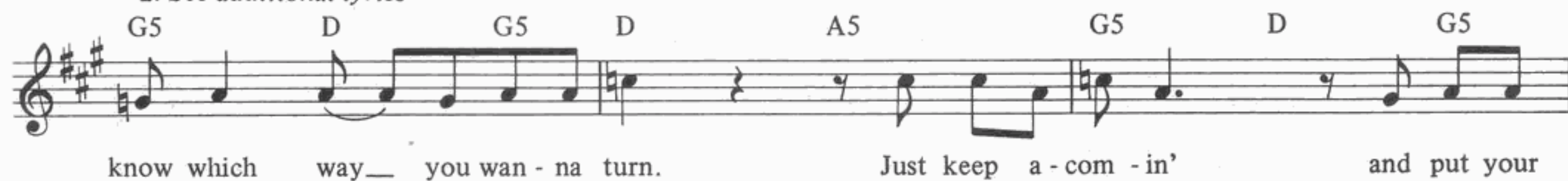
G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

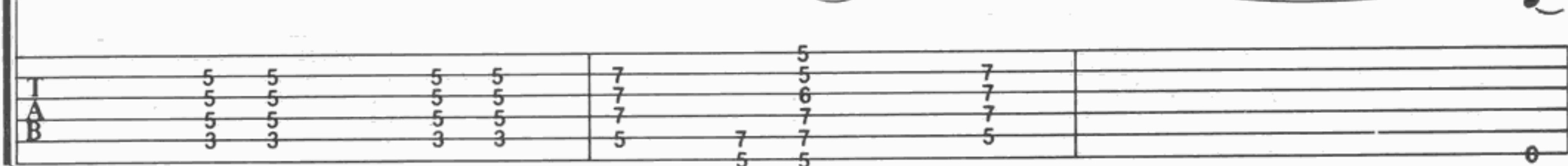
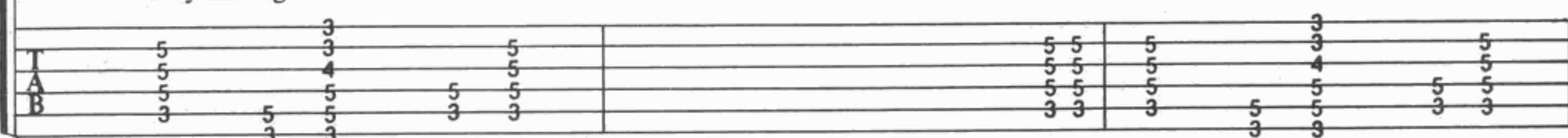
1. All you



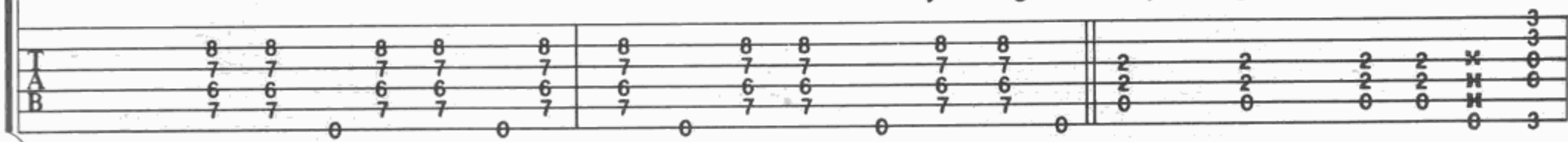
2. See additional lyrics



Rhythm figure 2



end Rhythm figure 2 Rhythm figure 3



D/A

play to kill; — Too man - y wom - en with too man - y pills, — yeah.

end Rhythm figure 3

with Rhythm figure 3

A5 G D/A

Shoot to thrill, — play to kill; — I got my gun and I'm read - y, gon - na fire at will, — yeah! —

1.

A5

2. I'm like e - Shoot to thrill, — and I'm

A5 G

2. I'm like e - Shoot to thrill, — and I'm

with Rhythm figure 3

D/A

read - y to kill; \_\_\_ I can't get e - nough and I can't \_\_\_ get my fill. I

A5 G5 D/A

shoot to thrill, \_\_\_ play to kill. \_\_\_ Yeah, \_\_\_

E7#9

pull the trig - ger! \_\_\_ Yeah, \_\_\_ pull it!

Pull it, pull it, pull the trig - ger.

G5 D/A G5 D/A

G5 D/A G5 D/A

C G C G C

8va-

hold bend

B 15 (17) B 15 (17) B 15 (17) R (17) 15 13 14 15 B (17) 15 B 15 (17) B 15 (17)

B 15 (17) B 15 (17) B 15 (17) R (17) 15 13 14 15 B (17) 15 B 15 (17) B 15 (17)

D

A

D

E7#9

8va-

hold bend

15 B 15 (3) B 17 B 17 B 17 B 17 B 17 B

15 16 (17) (5) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)

3

Ow!

with Rhythm figure 3 (3 times)

with key signature of one sharp (F#) and 3/4 time signature.

A5 G5 D/A

Shoot to thrill, — play to kill; —

Too man - y wom - en with too man - y pills, — I said,

gun at the read - y, gon - na fire — at will. — 'Cause I shoot to thrill, — and I'm

read - y to kill, — And I can't — get e - nough and I can't —

— get the thrill. — 'Cause I shoot to thrill, —

— play\_ to kill. —

[illegible]

Rhythm figure 4      *with pick and fingers*

[illegible]

D

A G D

with Rhythm figure 4 (3 times)

A5 G D

A G

D A5

Shoot \_\_\_\_\_ you down. Hey! \_

Rhythm figure 5

Rhythm figure 5a

D5 A5

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

with Rhythm figures 5 & 5a D5 A5

bot - tom, girl. \_ Shoot ya, I'm gon - na shoot ya. Ooh, \_\_\_\_\_ yeah. \_

G5/A G/B

G5/A D/A

Yeah, — yeah,

yeah! —

Rhythm figure 6  
with Rhythm figure 5

D5/A A5

G5

D/A

I'm gon - na shoot you

down. —

Yeah, —

I'm

end Rhythm figure 6 with Rhythm figure 6

D5/A

A5

*ad lib solo (26 bars)*

G/B

gon - na get you down.

Down, down, down, down. —

Shoot you,

Rhythm figure 7

D/A

A5

shoot — you,

shoot — you,

shoot you —

down. —

end Rhythm figure 7

*with simile rhythm (8 bars)* G/B D/A

Shoot\_ you, shoot\_ you, shoot\_ you, ah, \_

A5 G/B D/A

ah, down. Oh, \_ oh, \_ oh, \_ oh, \_

A5 G/B

oh, \_ oh, \_ oh, \_ ho, ho! \_

D/A A5

*with Rhythm figure 7 (1½ times)* G/B D/A A5

G/B D/A G

I'm gon - na shoot\_ you \_ down. \_

D/A G  
 Qui - et you \_ down. \_ Shoot you \_  
 down! \_ Yeah, \_ heh, \_ yeah.  
 Ah, \_ yeah! \_ Ha, ha, ha, ha, ha, ha!

#### Additional Lyrics

2. I'm like evil; I get under your skin,  
 Just like a bomb that's ready to blow.  
 'Cause I'm illegal; I got everything  
 That all you women might need to know.  
 I'm gonna take you down,  
 Down, down, down.  
 So don't you fool around,  
 I'm gonna pull it, pull it, pull the trigger.

# SHOT DOWN IN FLAMES

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

**Chords:** D5, A, A5, G5, D5, C5, A5, G5, D5, C5.

**Vocal Lyrics:** Whoa! — Whoa! Want you!

**Guitar 1:** Rhythm figure 1, end Rhythm figure 1 with Rhythm figure 1 (5 times).

**Guitar 2:** Rhythm figure 1a, end Rhythm figure 1a with Rhythm figure 1a (10 times).

**Chord Progression:** A5 G5 D5 C5 A5 G5 D5 C5.

A5 G5 D5 C5

1. Been a long — time — look - in' for a wom - an,  
2. See additional lyrics

A5 G5 D5 C5

Gon - na give me good love.

A5 G5 D5 C5

An - y - bod - y wan - na hang on to me, —

5 5 3 5 5 3 7 7 5 7 7 5

A5 G5 D5 C5 A5 3 G5

I'm real - ly burn - in' up. She was stand - in' a - lone o -

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 1

5 5 3 5 5 3 3 0 2 3 3 0 2 3 2 2 2 2

D5 C5 A5 G5 D5 C5

ver by the juke - box, Lots of some-thing to sell.

A5 G5 D5 C5 A5 G5  
 I said "Ba - by what's the go - ing price?" She told me to go to hell.

The musical score is arranged in four systems. The first system shows a guitar staff with a treble clef and a key signature of one sharp (F#), with a 'D5' label above it. It contains a whole rest followed by a triplet of eighth notes (D5, E5, F#5). The second system continues the guitar melody with eighth notes and includes the lyrics 'Shot down in'. The third system features a bass staff with a treble clef and a key signature of one sharp, playing a rhythmic pattern of eighth notes (D4, E4, F#4, G4, A4, B4, C5, D5) with a 'Rhythm figure 3' label. The fourth system shows a drum staff with a treble clef and a key signature of one sharp, playing a rhythmic pattern of eighth notes (D4, E4, F#4, G4, A4, B4, C5, D5) with a 'Rhythm figure 3' label. The fifth system shows a guitar staff with a treble clef and a key signature of one sharp, playing a rhythmic pattern of eighth notes (D4, E4, F#4, G4, A4, B4, C5, D5) with a 'Rhythm figure 3' label. The sixth system shows a bass staff with a treble clef and a key signature of one sharp, playing a rhythmic pattern of eighth notes (D4, E4, F#4, G4, A4, B4, C5, D5) with a 'Rhythm figure 3' label.

A5 G5 D5 C5 3 A5 G5

flames. — Shot down in flames. —

Rhythm figure 4 end Rhythm figure 4 with Rhythm figures 4a (2 times)

Rhythm figure 4a end Rhythm figure 4a with Rhythm figures 4a (2 times)

D5 C5 A5 G5 D5 C5 3

Ain't it a shame, — To be shot down in

A5 G5 1. D5

flames. —

with Rhythm figure 3

2. with Rhythm figure 3 (2 times) D5

Hey you! — Oh, yes! Shoot me! Shoot me!

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

A5 G5 D5 C5

A5 G5 D5 C5

That's — nice! —

A5 G5 D5 C5

Wow!

A5 G5 D5 C5

P.M. -----

B R B

7 7 7 7 7 7 5 7 8

A5 G5 D5 C5

B B

8 8 8 8 5 7 8 7 5 5 7 5 7 7 5 (6) 7

A5 G5 D5 C5 A5 G5

8va -----

P.H. -----

B R B R

7 9 7 5 5 5 5 5 4 (5) 4 7 7 6 5 4 7 5 5 4 7 3

D5

Ugh!

15ma -----

15ma

B P.H. -----

4 (5) 5 7 9 11

Yeah! Shot down in

15ma 8va

hold bend

T A B

12 14 16 17 20 (22) (22) 0

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 A5 G5

flames, shot down in flames.

D5 C5 A5 G5 D5 C5 3

Ain't it a shame,— To be shot down in

with Rhythm figure 3

A5 G5 D5

flames. — Ow! Shot! Shot down in

with Rhythm figures 4 and 4a (3 1/2 times)

flames. — Oh, — oh! — Shot down in flames.

with Rhythm figure 3 (2 times)  
D5

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some triplets indicated by a '3' and a bracket. The lyrics are written below the staff: 'I don't need a thing, don't leave me! Shot down in'. The first measure of the melody corresponds to 'I don't need a thing,' and the second measure to 'don't leave me!'. The third measure, 'Shot down in', is partially cut off by the right edge of the image.

I don't need a thing, don't leave me! Shot down in

Ugh!

### *Additional Lyrics*

2. Singles bar,  
Got my eye on a honey,  
Hangin' out everywhere.  
She might want my money,  
I really don't care, no!  
Say baby, you're driving me crazy,  
Laying it out on the line.  
When a guy with a chip on his shoulder says,  
"Don't sit buddy, she's mine."

# SQUEALER

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

*play 4 times*

F G5 D5

Bass figure 1 (arranged for guitar) end Bass figure 1

2

She said she'd

2

with Bass figure 1 (7 times)

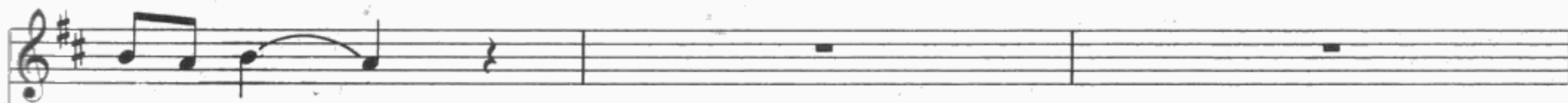
D5

nev - er been, Hmm, nev - er been touched be - fore.

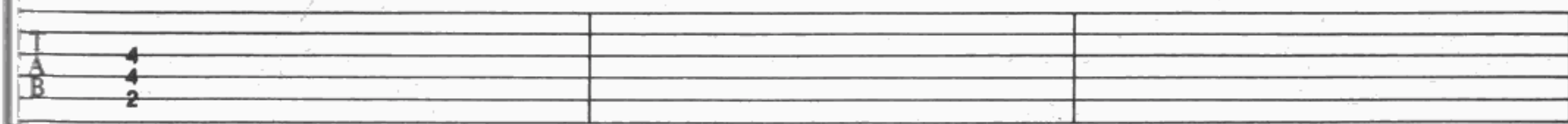


She said she'd

B5

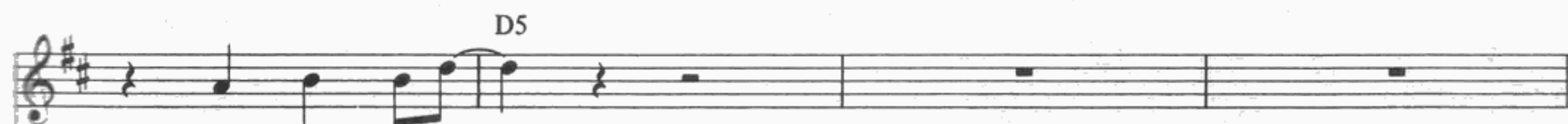
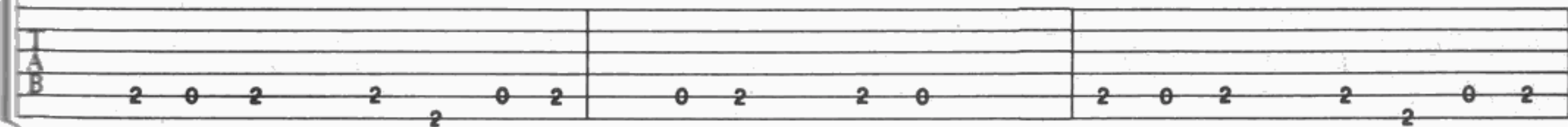


nev - er been



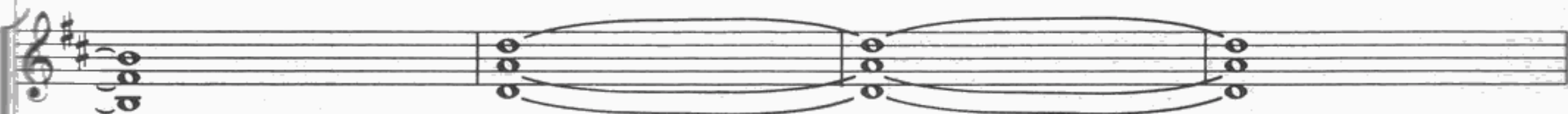
Bass figure 2 (arranged for guitar)

end Bass figure 2

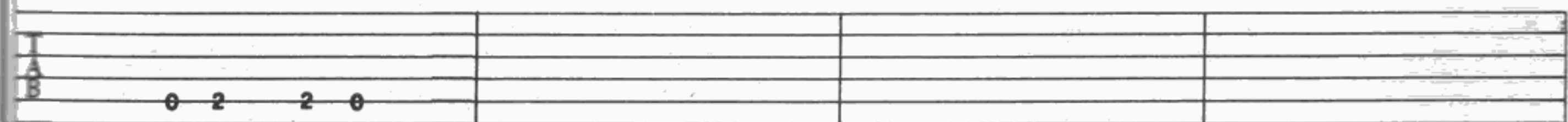
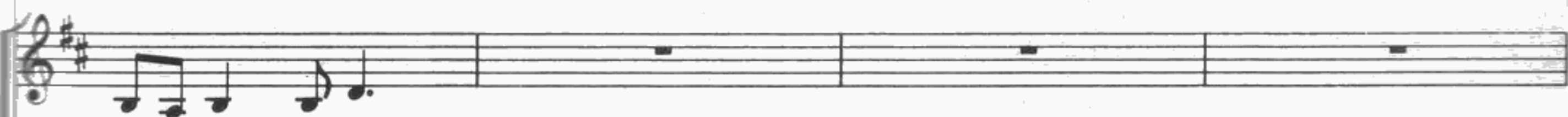
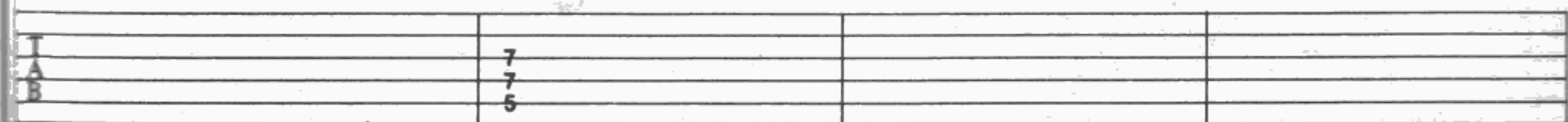


D5

this far be - fore.



with Bass figure 1 (6 times)



She said she'd nev - er liked,

Rhythm figure 1

end Rhythm figure 1

T 7  
A 7  
B 5

with Rhythm figure 1 (3 times)

um, \_\_\_\_\_ to be ex - cit - ed.

She said she'd

B

al - ways had, had to fight \_\_\_\_\_

with Bass figure 2 (2 times)

T 4  
A 4  
B 2

4  
4  
2

with Rhythm figure 1 (2 times)  
with Bass figure 1 (6 times)  
D5

it. And she ne - ver won. \_

C5 D5 C5 D5

She said she'd nev - er been,

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 2 (3 times)

|  |   |   |  |  |
|--|---|---|--|--|
|  | 5 | 7 |  |  |
|  | 5 | 7 |  |  |
|  | 3 | 5 |  |  |

C5 D5 C5 D5

nev - er been balled be - fore...

B/A B5

And I don't think,

Rhythm figure 3 with Bass figure 2 (2 times) end Rhythm figure 3

|  |   |   |  |  |
|--|---|---|--|--|
|  | 4 | 4 |  |  |
|  | 4 | 4 |  |  |
|  | 0 | 2 |  |  |

with Rhythm figure 3 B/A B5 with Bass figure 1 (6 times) with Rhythm figure 2 (6 times) C5 D5

she'll ev - er ball no more.

C5 D5

Fixed her good. Hey!

C5 D5 C5 D5

(Squeal-er.) When I held her hand, (Squeal-er.) I made her

C5 D5

un - der - stand. (Squeal - er.) When I kissed her lips,

with Rhythm figure 3 (2 times)  
with Bass figure 2 (2 times)

C5 D5 B/A B5

(Squeal-er.) Sucked her fin - ger - tips, hey! (Squeal-er.) Ooh, we

B/A B5

start - ed get - tin' hot, (Squeal - er.) Um, made it hard to stop.

with Rhythm figure 2 (2 times)  
with Bass figure 1 (2 times)

C5 D5 C5 D5

(Squeal - er.) Got too much, (Squeal - er.) I think I've got a

Rhythm figure 4

B/A B5

B/A

B5

mag - ic touch. Ow!

Guitar solo

with Bass figure 2 (2 times)

B B R

7 7 9 9 11 7 9 9 (11) 9 7

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody line with various chords (B/A, B5) and a 'Rhythm figure 4' section. The bottom staff is in bass clef and contains fret numbers (9, 7, 10, 7, 9, 11, 9, 7, 9, 11). The fret numbers are written below the staff, with some numbers in parentheses.

The musical score is for a piece in G major, indicated by two sharps (F# and C#) on the treble staff. The title 'Rhythm figure 5' is written above the treble staff. The treble staff contains several measures of music, including a measure with a whole note chord labeled 'B/A' and another with a whole note chord labeled 'B5'. A measure with a whole note chord labeled 'C5' and a whole note chord labeled 'D5' is also present. The bass staff contains a series of fret numbers: 7, 7, 10, (11), 7, 9, 10, 12, 10, 10, 10, 10, (15), 10, 10, 13, 12, (14), 10, 12, (14), 12, 10, 12. The score is divided into two systems by a double bar line. The first system contains the first 10 measures, and the second system contains the remaining 10 measures. The text 'with Bass figure 1 (2 times)' is written below the bass staff, indicating that the bass figure is repeated twice. The bass figure is a sequence of fret numbers: 7, 7, 10, (11), 7, 9, 10, 12, 10, 10, 10, 10, (15), 10, 10, 13, 12, (14), 10, 12, (14), 12, 10, 12.

end Rhythm figure 5

C5 D5

C5 D5

C5 D5 C5 D5

8va- - -

6

with Rhythm figure 5

B 10 13 10 B 10 10 12(14) 10 12 10 12

12 10 12 10 10 10 12 10 10 12 12

12 12 12

B 22(24) 19

hold bend

B/A B5 B/A B5 B/A B5

8va-

with Rhythm figure 4 (2 times)  
with Bass figure 2 (2 times)

B 19 B 19 B 19 B 19 B 19 B 19 22

(24) 22 (24) 19 19 22 22 (24) 19 22 22 (24) 19 19 22 22 (24) 19 22 22 (24) 19 22 22 (24)

F5 G5 C5 D5

Squeal - er.

with Rhythm figure 6 (2 times)

with simile background vocal to end

F5 G5

C5 D5 F5 G5

8va - 7 8va - - 7

B R B P.H. P.H. B

15 (17) 15 13 15 15 (17) 13 15 13 13 (14) 15

C5 D5

B B

13 10 (14) 13 15 13 10 (14) 15 13 15 13 15 13 15 13 15 10



F5 G5

6 3 3 5 3

13 10 10 13 10 10 10 13 10 10 18 (15) 13 10 12 10 12 12 10 12 10 10 12 10 12

C5 D5 C5 D5 C5 D5

6 5 6 3 3 3

10 12 10 12 10 12 10 8 10 7 8 12 10 12 10 12 10 12 12 10 12 10 10 13 10 10 13 10 13 10 13 10 10 10 10

F5 G5

6 6 3 3 3 3 6

10 12 14 10 13 10 13 10 13 10 12 10 13 10 13 10 12 10 12 10 12 12 10 12 (14) 12 (14) 13 13 14 14 15 15 15

C5 D5 C5 D5 C5 D5

8va

3 6 5 6

18 (20) 15 18 15 20 (22) 20 18 20 17 20 18 20 (22) 20 20 17 19 17 17 20 18 18 20 18 18 18

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with notes marked F5 and G5, and a wavy line indicating a bend. The fretboard diagram below shows positions 17, 20(22), 20(22), (22), (22) 20, 18, 20(22), 20(22), 20(22), 20(22). The text "hold bend-----" is written above the fretboard.

Second system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked C5 and D5, and a wavy line indicating a bend. The fretboard diagram below shows positions 10, 13, 10, 13, 10, 12, 10, 12(14), 12, 10, 12, 10, (11), 12, 10, 12, 12, 10, 12, 10, 13, 10, 12(14).

Third system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked F5 and G5, and a wavy line indicating a bend. The fretboard diagram below shows positions 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 12(14), 10, 13, 10, 13(15), 10, 13, 12(13), 10, 13(12), 10, 12, 12.

Fourth system of musical notation. Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked C5 and D5, and a wavy line indicating a bend. The fretboard diagram below shows positions 10, 12, 10, 12, 10, 12, 10, 12, 12, 12, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 10.



F5 G5

6 5 3 3 3

C5 D5 C5 D5 8va

10 13 10 13 15 17 15 17 (20)

F5 G5 8va

10 13 10 13 15 17 15 17 (20)

C5 D5 C5 D5 C5 D5 8va

10 13 10 13 15 17 15 17 (20)

[illegible]

The image shows a musical score for the song "The Wind" by The Beatles. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in E major (one sharp) and includes a "hold bend" instruction. The bass staff includes fret numbers and bends. The guitar part starts with a C5 and D5 chord, followed by a sequence of notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D1

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody with various notes, including a half note F5, a dotted quarter note G5, and several eighth and sixteenth notes. A 'hold bend' instruction is written above the staff, indicating a sustained bend in the pitch. The bottom staff is a bass clef staff, which serves as a fretboard diagram. It shows fret numbers (e.g., 20, 22, 21) and bends (B) for the left hand. The fretboard diagram is divided into two measures, corresponding to the measures in the melody above. The first measure shows a sequence of bends and fret numbers, while the second measure shows a continuous bend throughout the measure.

[illegible]

# THE RAZORS EDGE

ANGUS YOUNG/MALCOLM YOUNG

First system of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with a long note, followed by a series of eighth notes and sixteenth notes, including triplets and sixteenth-note runs. The bottom staff is a guitar tablature with fret numbers (0, 1, 3, 5, 0, 1, 3, 2, 0, 1, 0, 2, 0, 2, 3, 0, 2, 3, 2, 0, 2, 0, 2, 2) and a capo symbol at the beginning.

Second system of music. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the guitar tablature with fret numbers (0, 3, 2, 0, 0, 1, 3, 1, 3, 0, 1, 3, 0, 2, 2, 0).

Slowly  
E5

Third system of music. The top staff shows a series of chords, with a diamond symbol indicating a slow tempo change. The bottom staff shows the corresponding guitar chords and tablature, including triplets. The text "Rhythm figure 1" is written below the first measure.

with simile rhythm (14 bars)

Fourth system of music. The top staff continues the chordal pattern. The bottom staff continues the guitar chords and tablature. The text "end Rhythm figure 1" is written at the end of the system.

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (20 times)

Spoken: Yeah! Am! Ra-zor's edge!

tap with pick on finger board

I Am!

Ra - zor's edge!

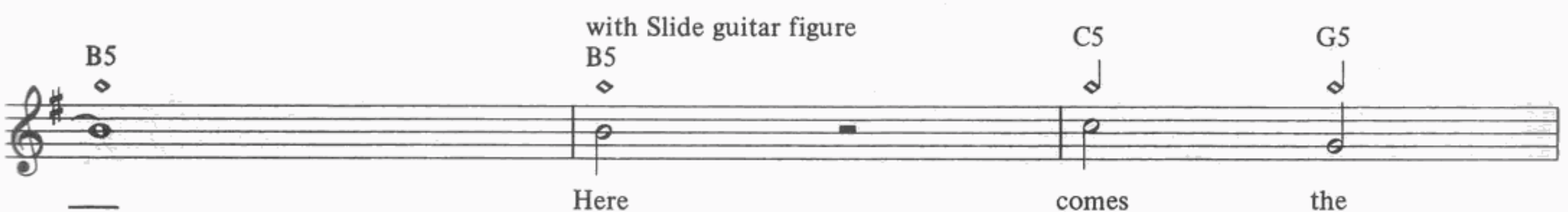
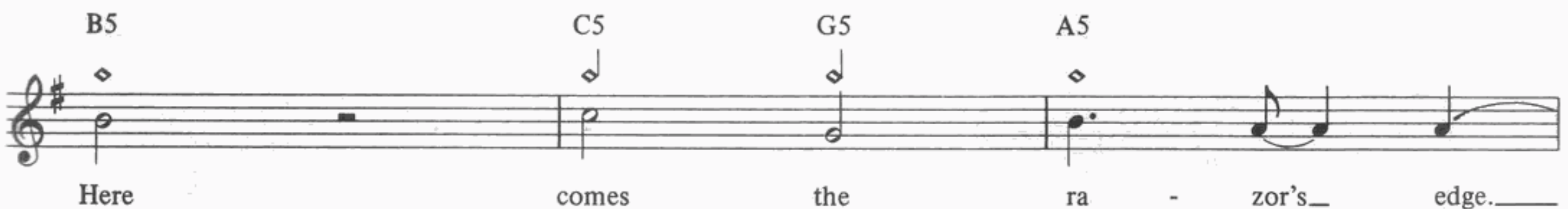
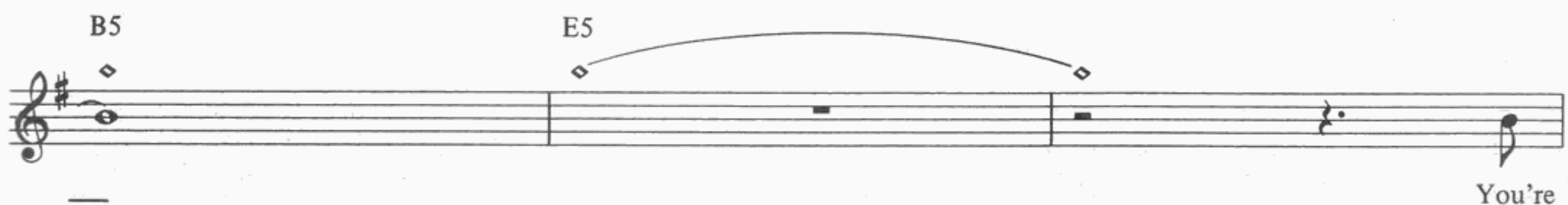
B5 C5 G5 A5 B5

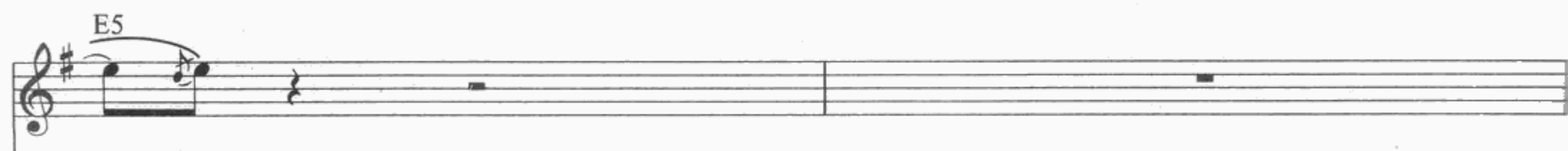
Slide guitar figure

end Slide guitar figure

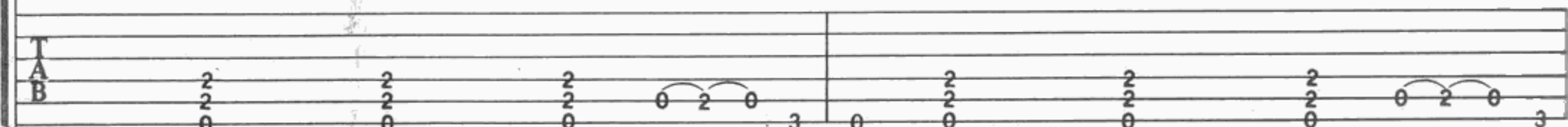
E5

Ra - zor's! There's

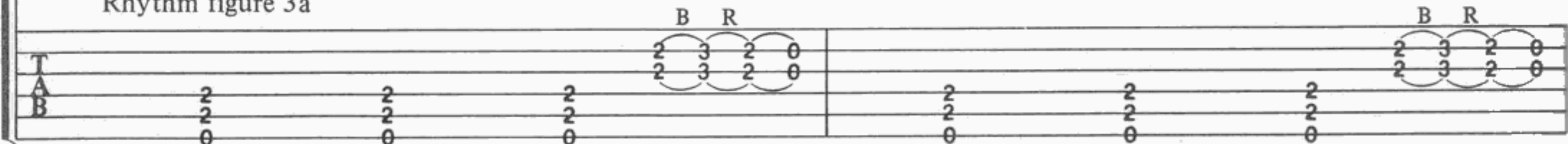




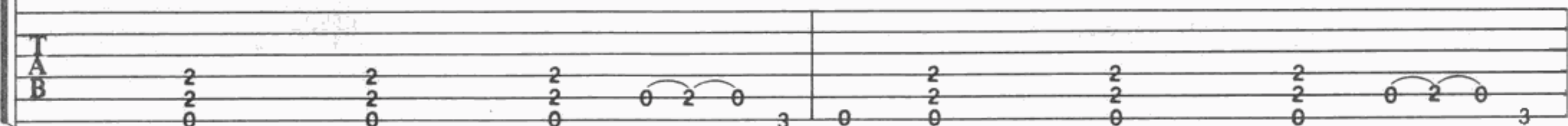
Rhythm figure 3



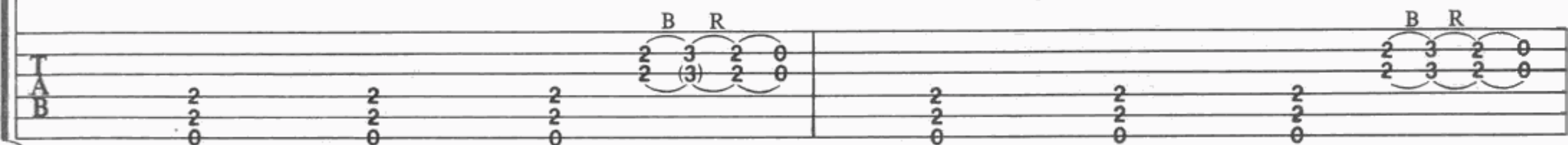
Rhythm figure 3a



end Rhythm figure 3



end Rhythm figure 3a



with Rhythm figure 2 (2 times)

(Ra - zor's edge.)

To raise the dead. (ra

zor's edge.)

To cut to shreds.

The image shows a musical score for guitar, consisting of four staves. The first staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It contains a D5/A chord, a G5 chord, and a melodic line with a 6th fret barre. The second staff is a bass staff with a bass clef and a key signature of one sharp (F#). It contains a melodic line with a 6th fret barre. The third staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 6th fret barre. The fourth staff is a bass staff with a bass clef and a key signature of one sharp (F#). It contains a melodic line with a 6th fret barre. The score is written in a style that is common for guitarists, with a focus on fretting and bending.

The musical score is arranged in four systems. The first system shows a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "To raise the dead" are written below the vocal line. The second system continues the vocal line. The third system shows a guitar line in treble clef with fret numbers (5, 7, 8) and a bass line in bass clef. The fourth system shows a guitar line in treble clef with fret numbers (5, 7, 8) and a bass line in bass clef. The chords D5/A and G5 are indicated above the first two measures of the vocal line.

The musical score is for a piece in A major, featuring a guitar solo. The score is divided into two systems, each with two measures.

**System 1:**

- Piano Accompaniment (Top Staff):** The first measure contains a half note A5, a whole rest, and a half note G5. The second measure contains a whole rest and a half note B5.
- Guitar Solo (Middle Staff):** The first measure begins with a "Guitar solo" instruction. It contains a quarter note A5, a quarter rest, and a sixteenth-note triplet of A5. The second measure contains a sixteenth-note triplet of A5, a sixteenth-note triplet of G5, a quarter note A5, and a quarter note G5 with a trill (tr) and a wavy line above it.
- Bass (Bottom Staff):** The first measure contains a whole note B (labeled "B" above and "8 (10)" below) and a whole note A (labeled "7 5" below). The second measure contains a whole note G (labeled "5 7 5" below) and a whole note F# (labeled "7 5" below).

**System 2:**

- Piano Accompaniment (Top Staff):** The first measure contains a whole rest and a half note A5. The second measure contains a whole rest and a half note G5.
- Guitar Solo (Middle Staff):** The first measure contains a quarter note A5, a quarter note G5, a quarter note A5, and a quarter note G5 with a trill (tr) and a wavy line above it. The second measure contains a quarter note A5, a quarter note G5, a quarter note A5, and a quarter note G5 with a trill (tr) and a wavy line above it.
- Bass (Bottom Staff):** The first measure contains a whole note B (labeled "B" above and "8 (10)" below) and a whole note A (labeled "7 5" below). The second measure contains a whole note G (labeled "5 7 5" below) and a whole note F# (labeled "7 5" below).

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is for guitar, the middle for vocal, and the bottom for bass. The guitar part includes a key signature of one sharp (F#) and a 4/4 time signature. It features a series of chords: A5, G5, and B5. The vocal part is in the key of D major and includes a melody with a wavy line indicating a bend. The bass part includes a wavy line indicating a bend and a series of notes with fingerings. The score is divided into two measures by a double bar line. The first measure contains the main melody and chords, while the second measure contains a continuation of the melody and chords, ending with a double bar line and a repeat sign.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a sixteenth-note triplet (F#, G, A) followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (B, C, D) and a final triplet of eighth notes (E, F#, G). The second system consists of two staves. The upper staff is a tenor clef (C4) with a treble clef (C5) and contains a sequence of fingerings: 3, 2, 0, 3, 2, 0, 2, 4, 2, 0, 2, 4, 2, 0, 2, 4, 2, 0, 3, 5, (6). The lower staff is a bass clef (C3) and contains a sequence of fingerings: 7, 7, 5, 7, 5, 5, 3, 0. The piece concludes with a final triplet of eighth notes (E, F#, G) in the treble staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with a quarter note G4, a quarter note F#4, and a half note E4. The lyrics 'The Rose Tree' are written below the notes. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first system contains the first two lines of the melody, and the second system contains the next two lines. The lyrics are written below the notes. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first system contains the first two lines of the melody, and the second system contains the next two lines. The lyrics are written below the notes.

G5  
 A5  
 To cut to shreds... The ra - zor's  
 hold bend  
 12 12 15 14 14 (16) (16) (16) (15) (16) (15) (16) (15) (16) (15) (16) 14 12 14 12 12 (16) 14 12

B5

edge. \_\_\_\_\_

But the ra - zor's edge, —

E5

with Rhythm figure 3 (2 times)

T 14 12 12 14 12 12 14 14

A

B 15 (17) 15 (17) 15 (17) 15 (17) 12 12 12

12 12 12

Whoa, the ra - zor's edge!...

8va

hold bend - 7

B 15 (17) B 15 (17) B 15 (17) (17) B 15 (17) 15 B 15 (17) B 15 (17) B 15 (17) 15 (17) B 15 (17) 15 (17)

But you could cut to shreds, \_\_\_\_\_

15 12 B B B R B R

15 14 (16) 14 12 14 (16) 2 (3) 2 0 2 (3) 2 0 3 2 (3) 2 0

Got-ta ra - zor's edge, \_\_\_\_\_

What a ra - zor's edge!..

15ma - 7

B R B R P.H. --- 1 B B B

3 2 (3) 2 0 2 (3) 2 0 2 3 2 0 2 (4) 0 2 4 2 (4)

7

R R B R B

(3) 2 4 5 4 2 5 4 2 2 4 2 4 2 4 2 2 (4) 2

P.M. ----- 1

(4) 0 0 3 x 2 4 2 0 2 0 2 0 2 0 2 0 2 0

# THUNDERSTRUCK

ANGUS YOUNG/MALCOLM YOUNG

(B)

Rhythm figure 1

(Em) (B)

Ah. \_\_\_\_\_ Ah. \_\_\_\_\_

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah. \_\_\_\_\_

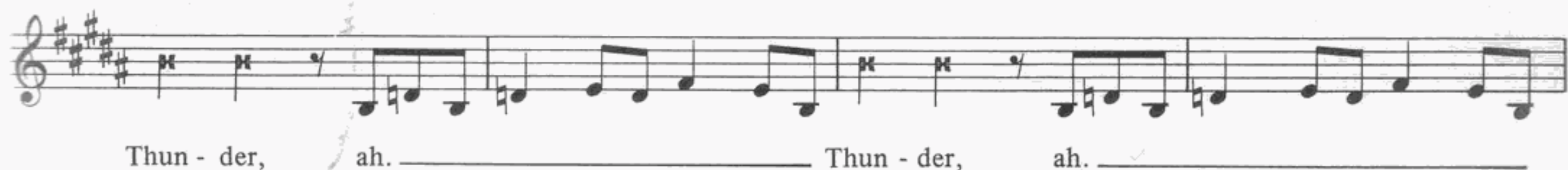
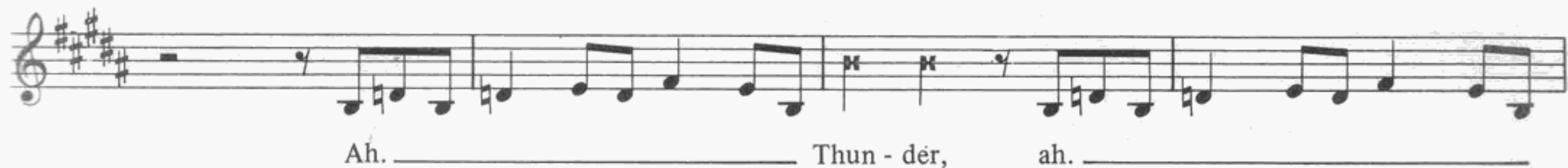
(B)

Ah. \_\_\_\_\_

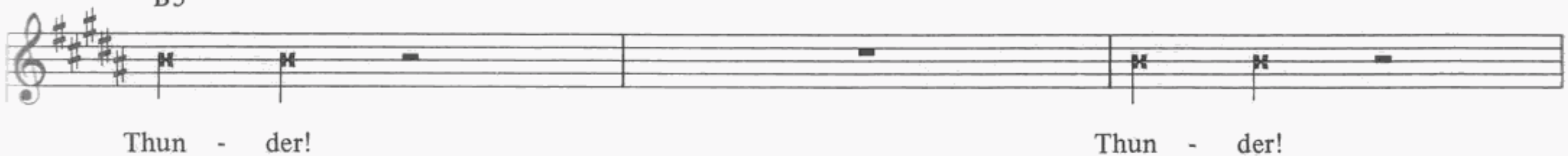
Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (39 times)



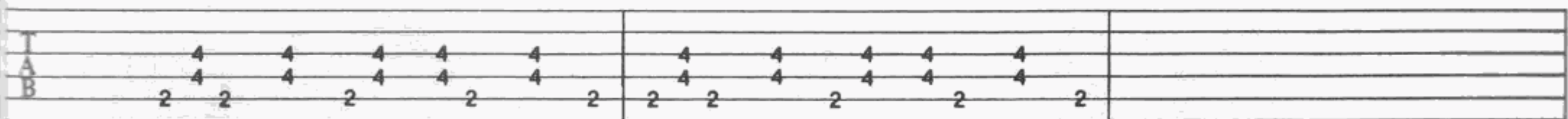
B5



Rhythm figure 3

end Rhythm figure 3 with Rhythm figure 3 (26 times)

P.M.-----

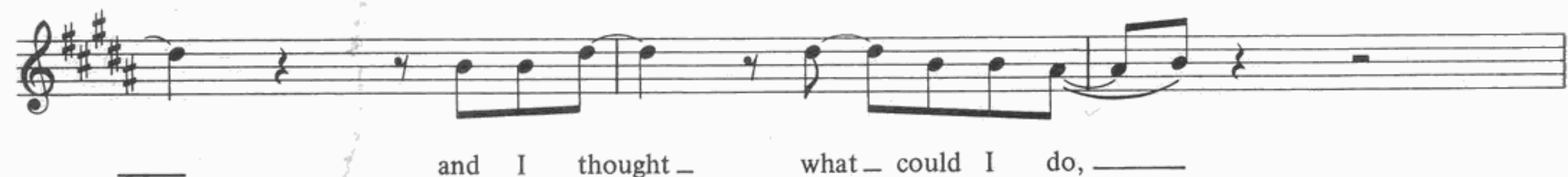




(Thun - der!) I looked 'round, and I knew



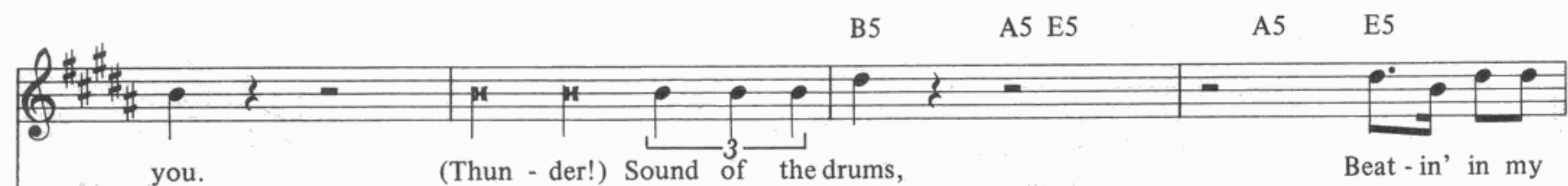
there was no turn - in' back. (Thun - der!) My mind raced



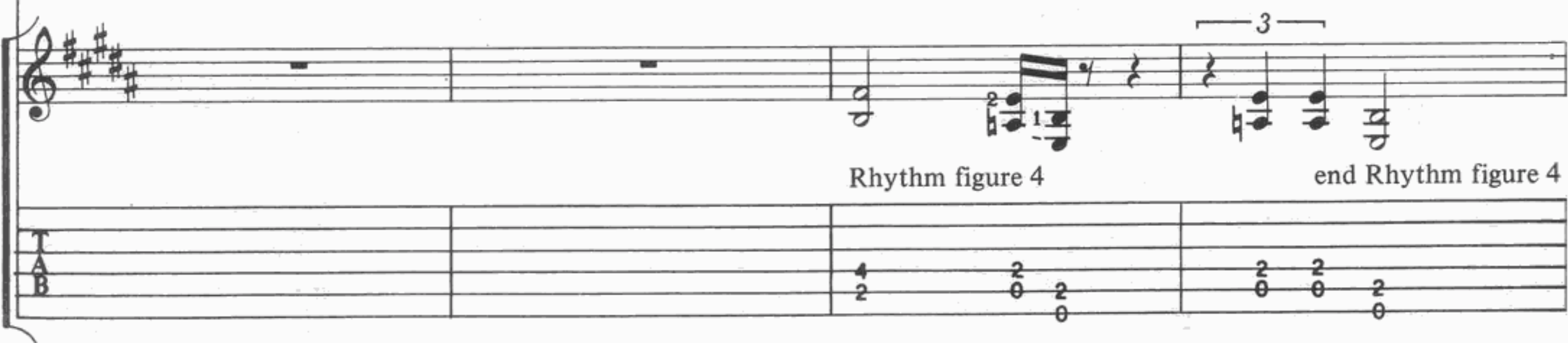
and I thought what could I do,



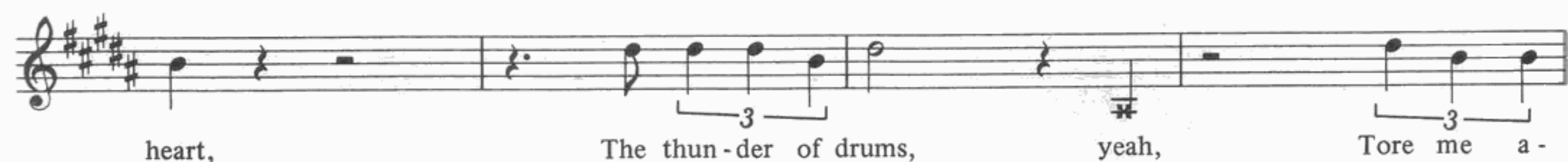
(Thun - der!) And I knew there was no help, no help from



you. (Thun - der!) Sound of the drums, Beat - in' in my



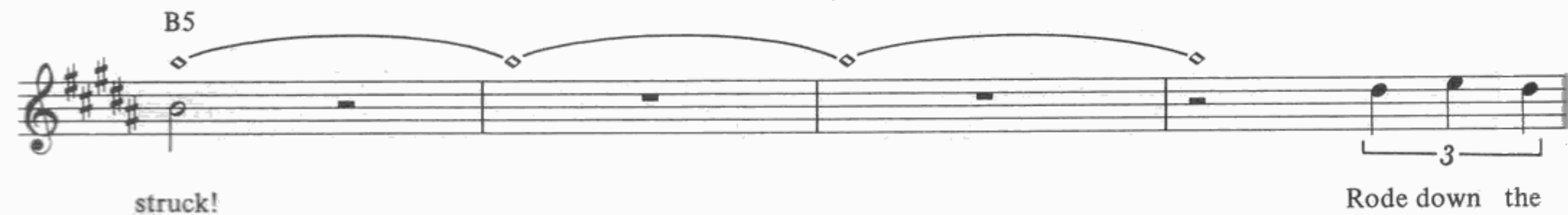
Rhythm figure 4 end Rhythm figure 4



heart, The thun - der of drums, yeah, Tore me a -



part. You've been thun - der -



struck! Rode down the

high - way, — broke the lim - it, we hit the town, — Went through to

Tex - as, \_ yeah \_ Tex - as, \_ and we had some fun. We met some

rules, played all the fools, yeah, yeah, they, they, they blew our minds.\_

I was shak - in' at the knees,

Rhythm figure 5

end Rhythm figure 5 with Rhythm figure 5

4 2 2 2 2 0 0

4 2 2 2 2 0 0

2 0 2 2 2 0 0

come a - gain please? \_\_\_\_\_ Yeah, the la - dies were too kind.

Rhythm figure 7  
with Rhythm figure 2 (35 times) end Rhythm figure 7

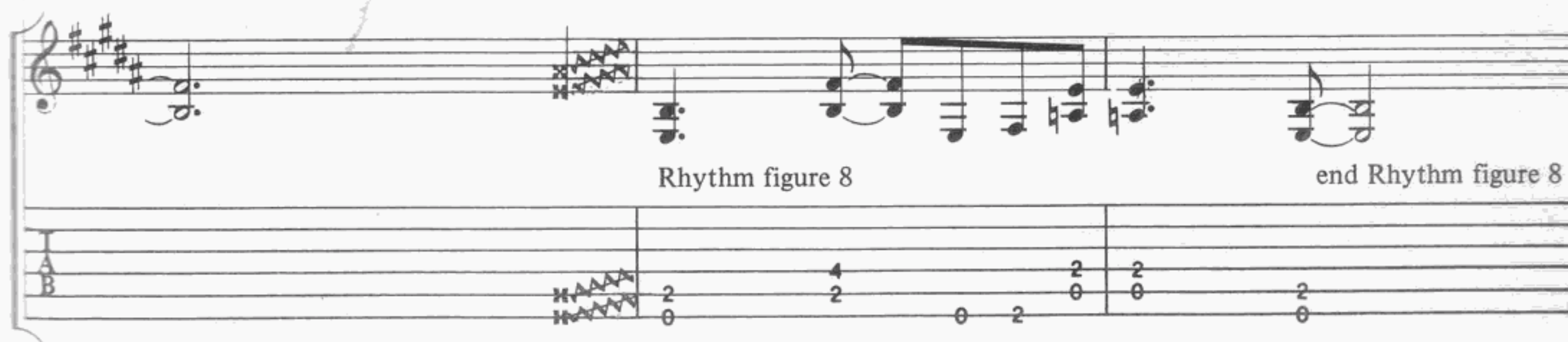
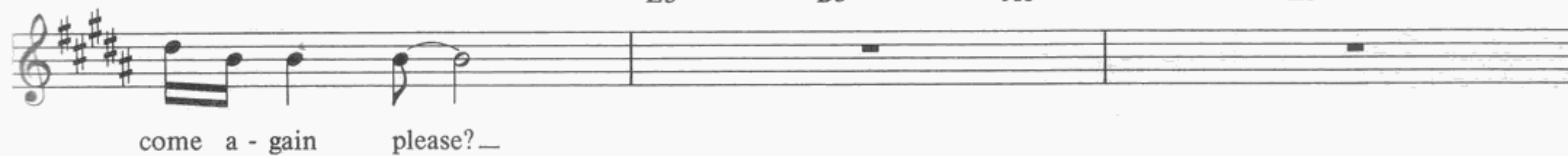
with Rhythm figure 7 (3 times)

Guitar solo  
E5

B5

A5

E5



8va-----

B5 A5 E5

B5 A5 B5 A5

Ah. Ah.

(B5)

Ow! Ooh, thun - der -

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, said

B5 E5 B5 E5

Yeah, it's al - right, — We're do - in' fine, — fine, fine, — thun - der -

with Rhythm figure 7 (8 times)

*ad lib solo (16 bars)*

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Yeah, yeah, yeah, thun - der - struck... Thun - der - struck, — thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Whoa, — ba - by ba - by, thun - der - struck... You've been thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Thun - der - struck... Thun - der - struck.

(Ah. —) (Ah. —)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

Thun - der - struck. You've been thun - der -

(Ah. —) (Ah. —)

B5 *ritard.*

struck. —

# YOU SHOOK ME ALL NIGHT LONG

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

The image displays a page of guitar tablature for a piece in D major, 4/4 time. The page is divided into four systems of music, each with a corresponding guitar staff and a tablature staff below it.

**System 1:** The guitar staff begins with a G chord (D4, F#4, A4, B4). The tablature staff shows the fretting: 3 on the 4th string, 3 on the 3rd string, 0 on the 2nd string, and 0 on the 1st string. A "let ring" instruction is written above the tablature staff, spanning the first two measures. The second measure shows a 5 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The third measure shows a 2 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The fourth measure shows a 2 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string.

**System 2:** The guitar staff begins with a G chord (D4, F#4, A4, B4). The tablature staff shows the fretting: 3 on the 4th string, 3 on the 3rd string, 0 on the 2nd string, and 0 on the 1st string. A "let ring" instruction is written above the tablature staff, spanning the first two measures. The second measure shows a 5 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The third measure shows a 2 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The fourth measure shows a 2 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string.

**System 3:** The guitar staff begins with a D chord (D4, F#4, A4, B4). The tablature staff shows the fretting: 2 on the 4th string, 3 on the 3rd string, 2 on the 2nd string, and 0 on the 1st string. A "Rhythm figure 1" label is written above the tablature staff, spanning the first two measures. The second measure shows a 3 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The third measure shows a 3 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The fourth measure shows a 3 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string.

**System 4:** The guitar staff begins with a G chord (D4, F#4, A4, B4). The tablature staff shows the fretting: 3 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. A "end Rhythm figure 1" label is written above the tablature staff, spanning the first two measures. The second measure shows a 3 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The third measure shows a 3 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string. The fourth measure shows a 3 on the 4th string, 3 on the 3rd string, 3 on the 2nd string, and 3 on the 1st string.



D Dsus4 D G Cadd9

we were mak - in' it. And } you shook me all —  
we were mak - in' it. And }

Rhythm figure 2

let ring-

T 2 3 2 3 3  
A 3 3 2 3 3  
B 0 0 0 0 0

3 3 0 2 3

G/B D Cadd9 G/B

— night — long. — Yeah,

let ring----- let ring----- let ring-----  
end Rhythm figure 2

T 3 3 2 3 3  
A 0 0 0 0 0  
B 2 0 0 0 0

0 2 3 2 2

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all — night — long. — Work -in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all — night — long. — And

Cadd9 G/B G Cadd9 G/B D

knocked me out — babe. You shook me all — night — long. —

Cadd9 G/B

— You had me sha - kin' ba - by.

G Cadd9 G/B D G

You shook me all night long.

let ring-----

D/A Dsus4

You shook me. Well, you took me.

Guitar solo

G C G/B D C G/B G

B R

guitar 2

[illegible]

G Cadd9 G/B D Cadd9 G/B

8va

with Rhythm figure 2 (5 times)

hold bend

B

15 15 18 17 (19) 17 15 17 15 17 (19) 18 17 (19) 18 (19) 17 15 17 17 15 17 15 18 (20)

T A B

G Cadd9 G/B D Cadd9 G/B

You real - ly took me in.

8va

T  
A  
B

G Cadd9 G/B D

You shook me all night long.

Cadd9 G/B G Cadd9 G/B D  
 Yeah, you shook me all night long.  
 Cadd9 G/B G Cadd9  
 Yeah, yeah, you shook me all  
 G/B D Cadd9 G/B  
 night long. You real-ly got me in.  
 G Cadd9 G/B D Cadd9  
 You shook me all night long.  
 let ring let ring  
 G/B D Cadd9 G/B D  
 Yeah, you shook me, Yeah, you shook me  
 let ring let ring  
 all night long.  
 let ring

SIXTEEN AC/DC CLASSICS TRANSCRIBED IN GUITAR TABLATURE AND STANDARD NOTATION.  
INCLUDES FULL LYRICS AND CHORD SYMBOLS.

**BACK IN BLACK**

**FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)**

**GIRLS GOT RHYTHM**

**HIGHWAY TO HELL**

**LET ME PUT MY LOVE INTO YOU**

**LOVE AT FIRST FEEL**

**MONEYTALKS**

**NIGHT PROWLER**

**THE RAZORS EDGE**

**RIDE ON**

**SHAKE YOUR FOUNDATIONS**

**SHOOT TO THRILL**

**SHOT DOWN IN FLAMES**

**SQUEALER**

**THUNDERSTRUCK**

**YOU SHOOK ME ALL NIGHT LONG**